

MUSIC & DRAMA

The American Organist



TO AMERICA'S GOD

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JULY, 1952

Vol. 35, No. 7 • 30¢ a copy, \$3.00 a year

This issue on the press Aug. 5, 1952

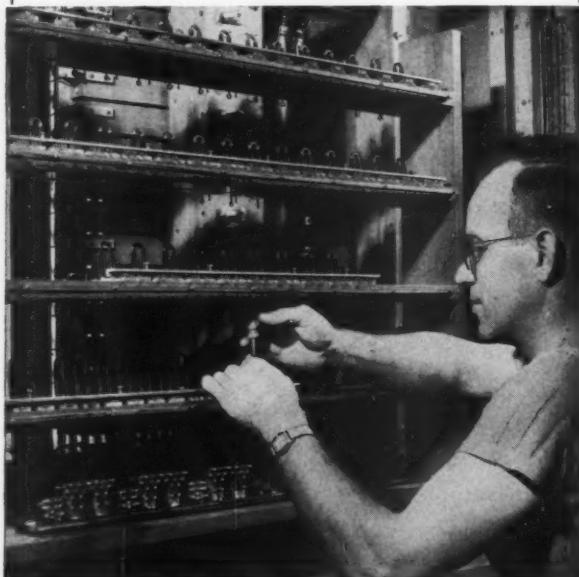
35-7-209

Thanks to these devices, a Möller organ is flexible

Years ago, when you wanted to change the voicing of an organ while playing it, you held a chord with one hand and frantically pushed and pulled stops with the other. Nowadays, at a modern Möller console, you simply push one of the combination pistons that are located under each manual, and the desired stops are switched instantly.

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Like almost all the parts in a Möller organ, these remote mechanisms are made in the Hagerstown plant. They are durably built to serve a long, trouble-free life. Meticulous attention to detail has helped make the Möller organ great. To prove this, you have only to hear and play a Möller!



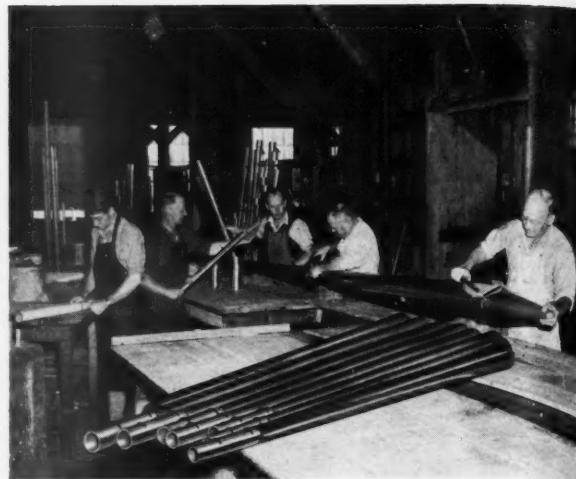
If you should like information or advice on any phase of organ building, remodeling, operation, or maintenance—we shall be glad to help you! There is no obligation for this service—please do not hesitate to write.

M.P.
MÖLLER

INCORPORATED
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GREAT PIPE ORGANS SINCE 1875

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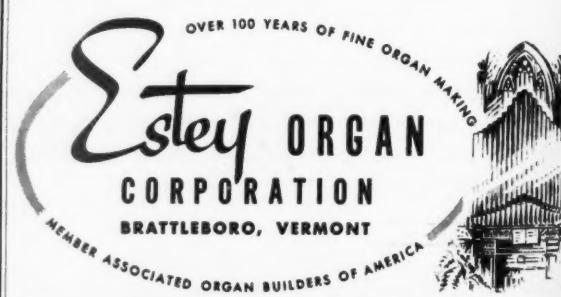


Father-Son Craftsmen Teams

There's no doubt about it—Estey believes in constantly improving its product through family skills handed down from one generation to another. Here's a Father-Son combination (four of 'em) to prove it!

On the right is R. V. Anderson, Sr., foreman of Estey's pipe shop. Left to right, are his sons—R. V. Jr., Oscar and Lawrence. John Chambers, second from right, is a right arm of the family of Andersons. He, too, is another member of a great "team" that helps make the name of Estey tops in the pipe-organ field.

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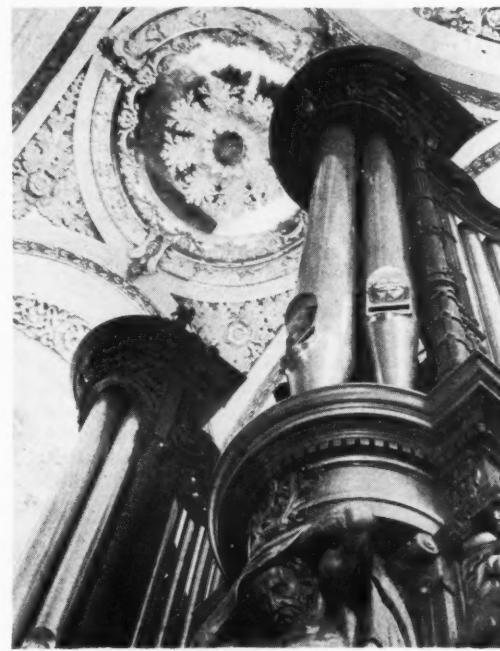
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Kilgen Organs



Eugene R. Kilgen, President



ENGINEERING

Few people, other than organists and organ builders, realize the planning that must go into making the best possible acoustical and architectural conditions for an organ. In a way, the trouble is that no one is ever able to hear two organs in absolutely alike conditions. Neither are any two organs really alike, therefore unbiased comparisons are difficult. A poorly built and voiced organ in a reverberant church can be temporarily very impressive, while the finest quality instrument, superbly voiced, can be a musical failure in an improper building. The purchaser never knows what might have been!

It cannot be stressed too strongly that the architect and the organ builder work together early in planning efficient space, sympathetic acoustics and adequate tone openings. It is folly to penalize the future by avoidable neglect of these essentials. *Conditions always determine the limits of the success of the organ.* Those responsible for the purchase of the organ have the consideration of this fact as a most important job.

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REPERTOIRE AND REVIEWS

Organ Music

William S. Bailey—Preludes, Four, 10p, me, Morris \$1.00, with trigger-settings for the Hammond electrotone, not hymntune pieces but original meditations, all of a good quality, real music of interest, excellent for any service. This is the kind of preludial music appropriate to the services, within easy reach of any organist, comprehensible to the congregation. Owners of the Hammond electrotone will find these delightful, though they are by no means catchy.

Dr. Robert Leech Bedell—In Paradisum, Gf, 5p, e, Grand Orgue 80c. You can have your own opinion but the reviewer considers Dr. Bedell a composer quite capable of real flights of fancy when he undertakes an organ composition; normally he has something to say, quite often it makes beautiful music. Here it won't be too easy to decipher all the accidentals at first try, but there are no difficulties arbitrarily dragged in. It's a mood-painting, harmonic, with adequate melody and life back of its rhythm. With rich registration it could ornament any recital program.

Seth Bingham—Variation Studies, Bm, 18p, md, Witmark \$1.75, a Choral with 10 variations—Canon, Pizzicato, Duo, Staccato, Trio, Organum Plenum, Embellishment, Dialogue, Dissonance, Arpeggio, presumably intended for students and one of the best things Mr. Bingham has produced in recent years. Even for a recital intended purely for the professional musicians, not for laymen, they would be grand; a few of them could be used in a service under their individual titles, though obviously studies are out of place in the church. Dissonance? Don't let it bother you; it's not half so bad as lots of contemporary music.

L. Boellmann—Communion, Em, 3p, e, Grand Orgue 80c, an agreeable piece of music for quiet prelude, within reach of all organists though by no means ultra-simple; good music for good churches.

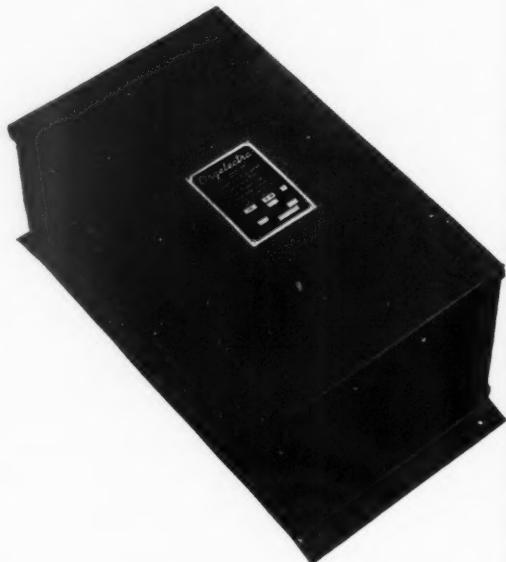
Martin G. Dumler—Cradle Song, A, 3p, e, Composers Press 75c, mild music, attractive melody, slow-moving pedal, old-fashioned rhythm in the lefthand part, all quite attractive save for occasional measures that should have been tried out on the piano before being left as they are to spoil the simple directness of the message. Composer is a Mus.Doc. but earns his living as corporation president.

Jean Langlais—Postludes, Four, 15p, md, McLaughlin & Reilly \$1.50, typical of contemporary French and good primarily for the right places in a fine Catholic service; possibly one of the four may be good enough for recital if not on the same program with other cacophonous pieces.

Paul de Maleingreau—Diptych for All Saints, 15p, md, J. Fischer & Bro. \$1.50, in other words two parts or pieces, Andante, and Allegro Moderato. Mr. Maleingreau didn't know the value of color, so arrange your own registrations. For serious listening and quite worthy of it. Mr. Maleingreau didn't have much imagination in writing, but if the player uses his own imagination in playing he can make these two pieces serve a highclass church better than well; they are impersonal, meditative; not entertaining or assertive; for competent organists, not amateurs. The Maleingreau reputation in composition is higher than the Maleingreau output, but these two pieces do him better credit than the compositions of his we all know. Good exercises for both your mind and your fingers, and ultimately good food for a serious congregation.

Flor Peeters—Preludes & Fugues, Three, 23p, md, Schott-Associated, listed here because the delightful Mr. Peeters and his superb playing are known to so many Americans. Merely because no one has as yet equalled Bach in this form is no reason why contemporary writers should not keep trying, if publishers are willing to spend the money on printing; but there is much finer music than this from the Flor Peeters heart & hand.

Orgelectra . . .

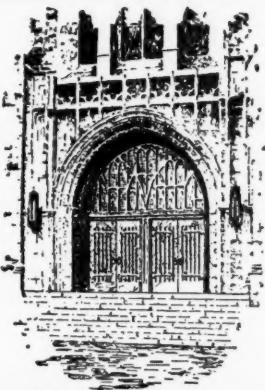


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Hartford, Connecticut

Alec Rowley—Triumph Song, D, 4p, me, Novello-Gray, a good postlude for a festival service or one in which other Rowley compositions predominate.

Powell Weaver—Still Waters, 6p, me, Gray 75c, a meditative mood-picture that will be delightful in direct proportion to the soft appealing colorful registration used in painting the picture for the laymen, whether in church or recital. You can use Chimes in it too, use your own head on how.

ORGAN-PIANO DUET

Robert Elmore—Venite Adoremus, 16p, e, J. Fischer & Bro. \$1.50, both scores on the same sheets, begins on that grandest of old tunes, "O come Emmanuel," and since Mr. Elmore has both an organ (a 3m Aeolian, we believe) and a piano in his studio, he certainly tried this out by actual hearing. So T.A.O. says it's grand music. Other hymn themes are used as the piece grows, and Chimes are called for. There is no attempt to juggle notes; rather the themes are played back & forth between the instruments, or divided between them, to make music laymen will delight in. Got any laymen you'd like to please? This'll do it. Good for recital only when the Christian religion is properly a part of the occasion—such as a Lenten-season recital (don't weep every minute of that delightful memorial season) or, better yet, during the Christmas celebrations.

ORGAN-TRUMPETS-TROMBONES

Vincenz Goller—Ita Missa Est, and Sursum Corda, two festival postludes for organ, 2 trumpets, 2 trombones, Grand Orgue \$1.50 each, with separate instrumental parts included. Such a combination will make a hit with any congregation or audience regardless of the music; yet the music here is quite good and well worth hearing. (Printed score was much too tired to translate the German instruments into English; T.A.O. relented, on second thought, and did it for the tired publisher, as a service to its own readers.)

THE INSTANT-MODULATOR

A device by Harold M. Smith

Already reviewed in earlier magazines when the Modulator first appeared, this merely records the mild change in price and points out again that by its use the average organist will be able to modulate from any one key to any other and do it with the precision of a professional. Since attempts at modulation are the unfortunate trade-mark of the beginner, Mr. Smith's Instant-Modulator should be looked upon as the Beginner's Best Friend. As noted in the advertising pages, the device is now in its fourth edition and is in use in over two thousand cities and towns throughout the country.

THE ORGAN

A book by William Leslie Sumner

6x9, 436 pages, probably 20 pictures and 36 drawings, cloth-bound, Philosophical Library, 15 East 40th St., New York 16, N.Y., \$10.00. Full title is The Organ, Its Evolution, Principles of Construction and Use; say the publishers, "This book, predominantly historical in outlook, provides a comprehensive account of the development of the genuine pipe organ" and we must stop right there to point out that if the author had taken the trouble to see what he was looking at, he would have known that not once in any civilized country through all the centuries has there ever been any music instrument called "pipe organ." It's printed in small type and contains an immense amount of information; written in England and published there, it naturally reflects the British viewpoint, but everyone interested seriously in the organ should have this book for the information it gathers together from past ages and presents here in convenient form. He who believes everything he reads should not be allowed to own a book. As in almost every book on the organ, the index is woefully inadequate.—T.S.B.

EDITION LE GRAND ORGUE

Robert Leech Bedell, Ph.D., Mus.D., Litt.D.

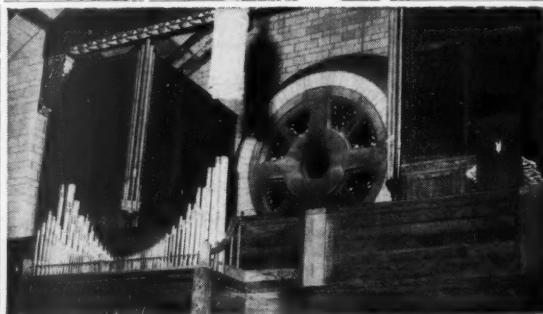
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Zion hears her Watchmen's Voices (Advent)	M. Reger	\$1.00
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Prelude on the Sanctus: "Holy, Holy, Holy" (General)	S. Karg-Elert	1.00
Choral: "Glorious things of Thee are spoken"	M. Reger	1.00

CHORAL (S. A. T. B.)

A Christmas Cradle Song (S. or T. Solo)	C. Hawley	.18
Sleepers Awake! (Advent) Choral Version	J. S. Bach	.18
Out of the Deep (Advent) (Festival)	J. E. West	.20
Come to the Manger (Xmas-Epiphany)	Old English	.15
The Snow lay on the ground (Venite Adoremus)	Traditional	.10
Three French Noels (Xmas-Epiphany)	Old World Tunes	.15
Mighty is the Lord (Choral Fugue) (Festival-General)	F. Schubert	.20

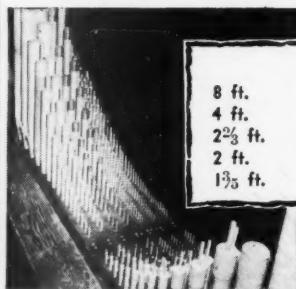
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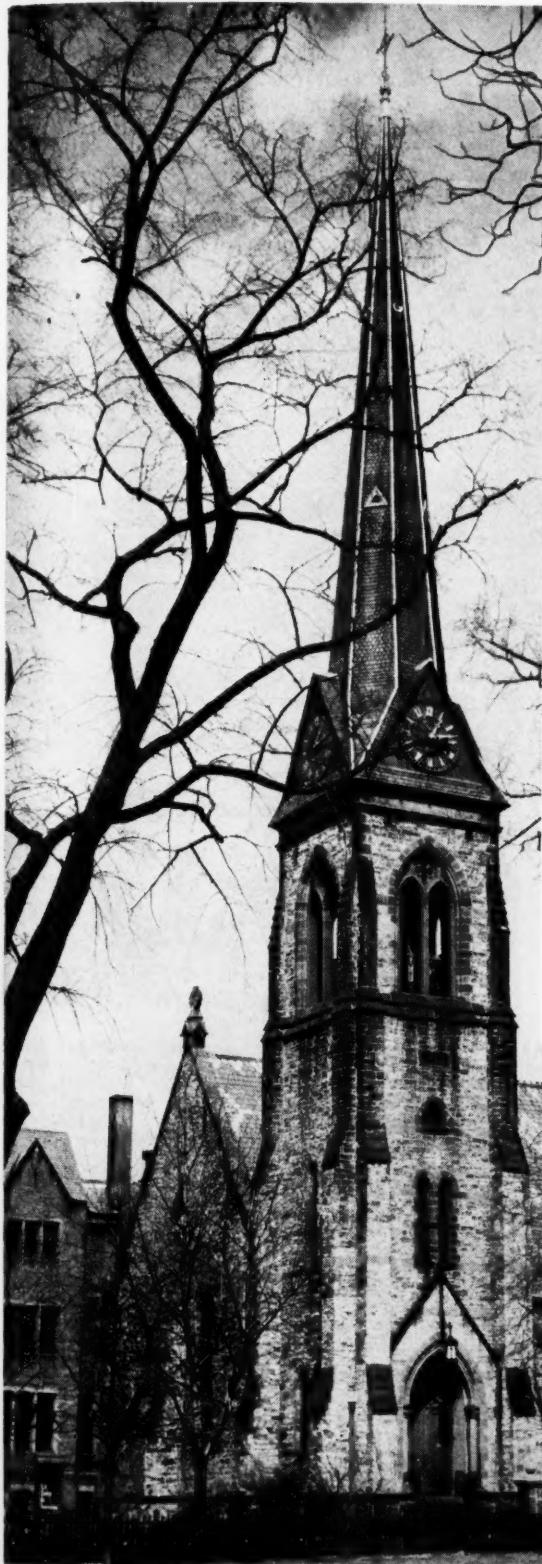
8 ft.	Rohrflöte	61 Pipes
4 ft.	Nachthorn	61 Pipes
2 2/3 ft.	Quint	61 Pipes
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PRACTICAL TRANSPOSITION

A book by Rowland W. Dunham

9x12, 60 pages, cloth-bound, J. Fischer & Bro. \$3.00, "for pianists and organists," and the job needs "plenty of practise" says the author, so he supplies the examples, after brief but sufficient introductory instructions. Mr. Dunham prefers the visual method—seeing every note as though written above or below where it actually is, keeping in mind (and under the fingers) the essential subconscious remembering of where the new line-up of sharps and flats will then fall. Presumably most American organists do their transpositions that way; possibly most failures are due to the organist's refusal to practise transposition every day, as he should if he expects to go far in church music. There are no tough keys to play, nor any easy ones, says he; any organist imagining it difficult to play in any given key, will naturally, if he's in earnest, find all the music he can in that key and get familiar enough with it so its mysterious difficulties vanish. Practically, after his prefatory condemnation of laziness, he begins with a lone unaccompanied melody and talks about it; then come 36 melodies in all keys for the student to transpose. The first one in G is to be played in F, A, E, Bf, Ef, B, and from this easy beginning he takes you gradually over to Fs and you're to transpose to Af, E, G, D. "Combining both hands may be found more difficult," says Mr. Dunham; don't let him kid you, it was just as difficult for him when he began years ago as it will be for you if you're just beginning; but the good Dean has put so many pupils through the mill in Colorado University that he knows how to lead—and then drive. You'll like it. This is the beginning. The end comes 40 painful pages later when you find yourself ready to go out on your own and play virtually anything in any key. Final 11 pages reproduce A.G.O. test examples, probably to show that beneath that cloak of Austere Dignity, the Guild at heart is merciful and kind. It's a long review, but

it's also a big subject and an accomplishment every organist should cultivate if he is getting or ever hopes to get more than a hundred a month from a church.—T.S.B.

ARCHITECTURAL PLANNING OF AN ORGAN INSTALLATION

A pamphlet by the Baldwin Piano Co.

8x11, 16p, illustrated, Baldwin Piano Co., Cincinnati 2, Ohio, for distribution to church architects before it is forever too late, and available without cost to anyone connected with the music of a church. The Baldwin Company have sent the pamphlet to a great many architects who have church buildings to their credit. The primary purpose was to obtain better installations for their own electronic instruments, but it is much more & better than an ordinary piece of sales literature; the scientific facts presented make it of vital interest in the installations of organs as well. The approach and presentation are scientific and technical, as they would have to be to interest the professional church architect. Incidentally, the newer Model 10 Baldwin has 33 stops, 10 couplers, 10 combons, 3 crescendos, and several toe-studs.

FORGOTTEN MUSICIANS

A book by Paul Nettl

6x9, 352 pages, cloth-bound, Philosophical Library Inc., 15 East 40, New York 16, N.Y., \$4.75, aiming "to recapture the memory of a number of musicians who have fallen into oblivion today. The first part is not only devoted to discussions of forgotten musicians . . . but to certain individual musicians as well." It seems to be an entertaining story about music & musicians in an era we can't even picture today; our guess is that you'll enjoy reading every page of it, if you ever read for pleasure instead of instruction. It is not often an author succeeds in making a book about music entertaining through every page.

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THE SECOND BEATITUDE.....Robert Crandell

Contemporary music at its best! A tender setting of a favorite text. Solo and choral passages are vocally "comfortable," and the organ accompaniment provides security and unity. (SATB)

COME SING, YE CHOIRS EXULTANT.....Charles H. Marsh

An unusual and effective text in praise of the four Gospels. A fine musical setting gives appropriate emphasis. Not too difficult. (SATB)

WE GIVE THANKS.....Gladys Blakely Bush

An adaptation of a wonderful Thanksgiving text from the Old Testament, yet can be suitably performed at any season. The music accords well with the text. (SATB)

WE SING TO THE LORD OF HARVEST.....J. Thurston Noe

A Thanksgiving anthem suitable for all choirs—beautiful melody and appropriate words. (Unison)

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Some Music Reviews

By Dr. ROLAND DIGGLE

Who says what he thinks without apologies

Seth Bingham—*Hymn and Carol Canons*, Thirty-six, 64p, Gray \$3.50. To quote the Composer, "In these little pieces, familiar hymntunes and carols are presented in a wide diversity of canonic treatment. Each canon appears in two or more versions. They are intended primarily as preludes, interludes, offertories, or postludes in the church service; many are suitable for communion meditations." Many are darn clever and perhaps a few of them on recital programs would be just the thing to lift recitals out of the deadly dullness into which they seem to fall. Their use in the service should be sparing. I can see where once in a while they could be used with excellent effect, but a steady dose would be pretty bad. After all, a canon can only go boom and a twenty-one gun salute usually gives one a pain in the lower part of the back. Of the 36 I would like to mention a few I like best and which for service use might prove the most practical: Abide With Me, especially the bass canon 15th below soprano; He Leadeth Me comes off very well; The God of Abraham Praise, especially the 3-part canon; Christus Resurrexit; Good King Wenceslas. I am not sure it is a very practical investment, although it is an interesting book to have. I do however recommend it for student use and I believe they will get a world of good from it.

Thomas J. Crawford—*Processional, Two Short Pieces, In a Great Cathedral*, Western Music Co. We have so little organ music by Canadian composers that these interesting pieces by the wellknown Toronto organist deserve attention. Mr. Crawford has a distinct style of his own; it is shown to advantage in *Processional*, a pomposo movement in 6-4 time, has breadth and vitality combined with a rich harmonic texture that carries it along in an exciting way; fairly difficult and needs a good instrument; it has all the earmarks for popularity; there isn't a finer *Processional* on the market. *Two Short Pieces* are quite charming; *Meditation* is just right for service, perhaps as prelude, while *Sonnet*, with its rich harmonies, would make an ideal offertory. The suite for organ, *In a Great Cathedral*, consists of five short movements; the *Noble Nave*, *A Stained Glass Window at Sunset*, *Changing Lights in a Rose Window*, *In a Quiet Chapel*, *Before a Hero's Memorial*. The complete work covers 15 pages and there is no reason why it should not prove a popular recital number. Each movement is a little tone-poem on its title; all done with taste & discretion; especially effective are the third, fourth, and last, all of which could be used as service material. By all means take a look at these pieces by our Canadian friend.

Jeanne Demessieux—*Choralpreludes*, Twelve, 32p, McLaughlin & Reilly \$2.00, pieces based on Gregorian themes, not so difficult as other compositions by this Composer, within the capabilities of the average organist, should prove useful to those playing in Catholic churches. I like the Variations on O Filii and the Choral Paraphrase on Attende Domine.

Jean Langlais—*Postludes*, Four, 16p, McLaughlin & Reilly \$1.50, difficult pieces not for the common herd, typical of modern French music; you either go overboard for it as the "pretty boys" do or you leave it alone as do 90% of us. It does not take a great talent to write music such as this—10% inspiration and 90% perspiration. One thing is sure, as postludes, they will empty a church as quickly as anything.

AS AN ARTIST SAW IT

"To me the condition in the music world today merely reflects the pathetic and ugly state of the world in general as it is at present."—Archer Gibson.

EDWARD A.

HIGGINS
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By CHARLES VAN BRONKHORST

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Mozart, Organ Sonatas 1, 2, 3, 6, 8, 14

Mozart, March D (K-249)

The Sonata catalogue numbers are K-67, 68, 69, 212, 225, 329; organist, Hans Messner. While the organ has a secondary role in these 5-minute bits, no one who has played or heard them can fail to appreciate their immediate & lasting appeal. Best of all, this set does not duplicate any of the six previously recorded by E. Power Biggs & Arthur Fiedler (Victor M-1019). This makes 12 of the 17 Sonatas now on records. Except for some rather careless organplaying in K-69, the Sonatas are well played and reproduced; in fact, the engineers have outdone themselves in capturing the outer edges of sound. Upper strings have realistic brilliance; lower organ tones reinforce the orchestra with a foundation that is a joy to the ear. All but K-329 are for strings & organ; K-329 adds oboes, trumpets, and tympani. No details available on the organ used. If you're a Mozart fan, or just enjoy simple tuneful music that makes no false pretenses, you'll want this record.

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Henrich Wismeyer & Chamber Orchestra

Mercury 12" l.p. MG-10,086, \$4.85

Buxtehude's "Alles was ihr tut"

Mozart, Organ Sonatas, Three

If you consider Buxtehude dull you should hear this grand cantata for chorus, strings, and organ, directed by Joseph Kugler, Anna Schuh organist. The beauty and simplicity of the music are enhanced by a skilful blending of voices-strings-organ in certain movements as contrasted with sections for strings alone, and another for bass solo with organ accompaniment. Recording is equal to performance, with a perfect balance between instruments & vocal forces at all times.

The Mozart Sonatas have been elsewhere recorded to better advantage; I don't like the organ—which must be one of those "baroque-en-down" instruments of Bach's day; at times it sounds more like a calliope than an organ. The strings are recorded in a way to partly make up for lack of an adequate organ.

BACH'S "B-MINOR MASS"

Done by Walter Baker, Holy Trinity Lutheran, New York

For a long time many of us have despaired of hearing Bach played or sung with the emphasis on music-making instead of on technic. Most of it is performed metronomically and with clarity, the nuances consisting (with the organ) of manual changes and broadening of final phrases; in the choral parts, clean attack, consistent rhythms, and agility in florid phrases. But by and large, any show of sentiment is strictly taboo. Years ago we suggested to a singer that she sing the Bach recitatives as freely and emotionally as though written by Verdi. Her speechless astonishment we still remember and cherish.

All this reflection was brought to mind as we listened to Mr. Baker and his choir. This astonishing young man has built a choir in the space of two or three seasons that is one of the best in New York City. His group enjoy singing. They sing as lustily in the recessional as in the processional—and this after a strenuous performance.

But our great joy was in the manner of the performance. A fine Lutheran church, a rear choir gallery, 24 voices (such as Bach used) a brilliant, sympathetic organist—and one could imagine oneself transported back through the years. They sang the "Mass" much faster than we believe Bach would have

done; but putting Bach himself in modern Manhattan, probably he would use the same tempos.

And this was music—music which enhanced the text and stimulated devotion instead of amazement. The accompaniments followed the orchestral score closely but not slavishly; the contrapuntal line was so clear in both organ and voice that one did not need a copy in order to follow.

The balance verified our experience in presenting cantatas and larger works, and our contention that for cantatas a choir of 16 voices, and in the greater works one of 24 voices, brings out the line more clearly than a larger group can do. Any Bach work sung by 100 voices is just a jumble, as far as clarity is concerned.

We recommend to those who appreciate Bach sincerely, that they go to hear this choir sing Bach, and Walter Baker play Bach.

And such artistry of performance pays dividends: in his quiet modest manner, Mr. Baker is building up—this in a neighborhood off the beaten track—a quite remarkable clientele of cultured people who like good music. A congregation considerably different from that attending many musicals.—William A. Goldsworthy.

EXPERIMENTS IN TUNING

By Reginald Greenbrook, St. Paul's Episcopal, Oakland, Calif.

Last fall I tuned three ranks of our 3-48 Austin as follows: 1. meantone temperament; 2. Pythagorean scale; 3. an attempt at just intonation as far as the keyboard would allow. We gave a recital on these, using music of various periods as a vehicle. The balance of the organ was equal temperament and we used each composition more than once to compare the tonal effect obtained by playing in the ancient tuning systems.

The listeners were so interested in the results that I left the Choir Diapason in meantone since then and use it with the choir on occasion, and also as a facet of registration for a little variety when playing old music.

Naturally a little goes a long way, so we do not overplay the meantone. Recently I wrote a Fantasy on the Psalm 77 with a chorale in it for the meantone temperament. The reception was better than anticipated.

You might pass this idea along. The only problem to cope with is that the rank used for meantone has to be tuned for the key in which the composition is to be played.

Incidentally my kids' choir love to sing with meantone; they think it is really a fancy accomplishment for themselves.

LONDON ORGANISTS AND ALL THAT

"I am a semi-professional or, what it is called in England, a business-man organist. Many prominent London organists are bank managers etc. who play for the love of the instrument. The organist of Wandsworth Parish Church, where I was a choirboy, was manager of Cox's private bank. I went to the parish church of St. Alphege, Greenwich, one time and had a tune on an old Father Smith—black naturals, old square-shank stopknobs; saw a bronze tablet on the wall, to Thomas Tallis who is buried under the Church. Saw the manuals of the organ Mendelssohn played on in Christchurch, New Gate Street. Now for something more modern: T.A.O. April p.130, Hammonds in Jail; the thought comes that there are other buildings with bars & grilles which seem appropriate settings."

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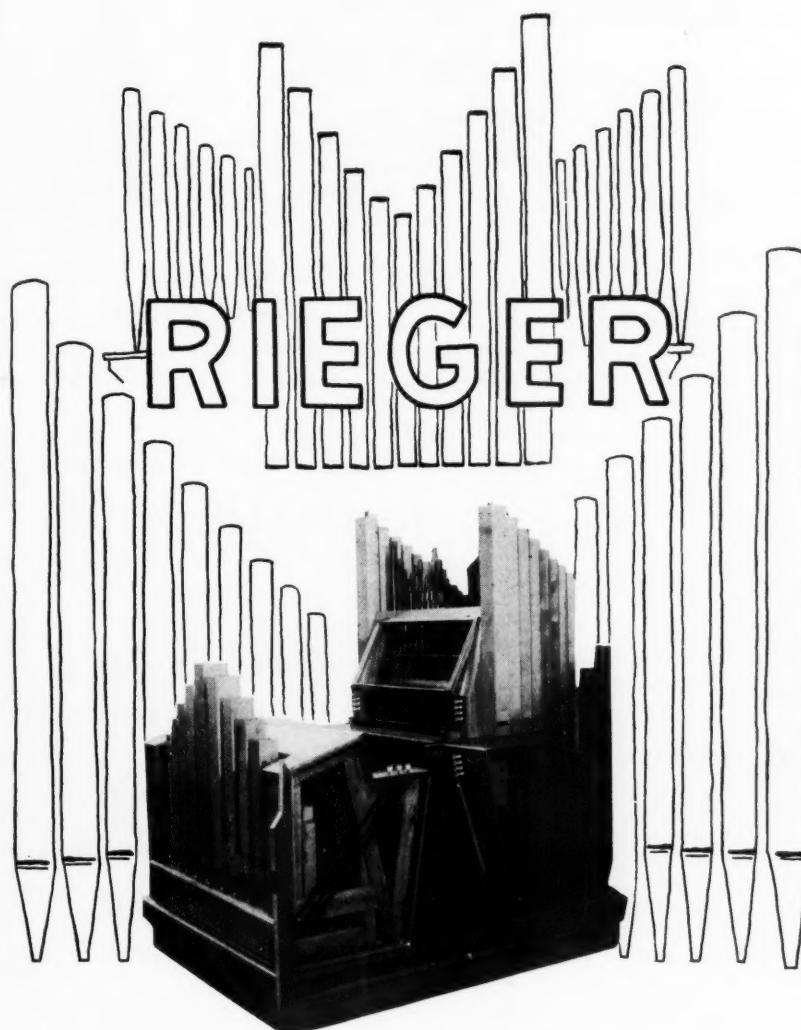
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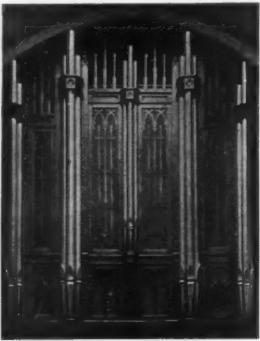
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THE AMERICAN ORGANIST

T. SCOTT BUHRMAN

Editor

EXPLANATION OF ALL T.A.O. ABBREVIATIONS

• MUSIC REVIEWS

Before Composer:
 *—Arrangement.
 A—Anthem (for church).
 AH—Anthem for Hebrew temple.
 C—Chorus (secular).
 O—Oratorio-cantata-opera form
 M—Men's voices.
 W—Women's voices.
 J—Junior choir.
 3—Three-part, etc.
 4—Partly 4-part plus, etc.
 Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap letters, next after above, refer to:
 A—Ascension. M—Mother's Day.
 C—Christmas. N—New Year.
 E—Easter. P—Palm Sunday.
 G—Good Friday. S—Special.
 L—Lent. T—Thanksgiving.

After Title:
 c. q. qc. qc.—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.
 s.a.f.b.l.m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solo(s) or duets, etc. if hymnated.)
 o.u.—Organ accompaniment, or unaccompanied.
 pu—Partly or perhaps unaccompanied.
 e.d.m.v.—Easy, difficult, moderately, very.
 3p.—3 pages, etc.
 3-p.—3-part writing, etc.
 A!Bm.Cs—A-flat, B-minor, C-sharp.

• INDEX OF ORGANS

a—Article.
 b—Building photo.
 c—Console photo.
 d—Digest or detail of stoplist.
 h—History of old organ.
 m—Mechanism, pipework, or detail photo.
 p—Photo of case or auditorium.
 s—Stoplist.

• INDEX OF PERSONALS
 a—Article. m—Marriage.
 b—Biography. n—Nativity.
 c—Critique. o—Obituary.
 h—Honors. p—Position change.
 r—Review or detail of composition.
 s—Special series of programs.
 t—Tour of recitalist.
 *—Photograph.

• PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: *Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "recitalist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: *Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.
 **Evening service or musicals.

Obviously Abbreviations:
 a—Alto solo. q—Quartet.
 b—Bass solo. r—Response.
 c—Chorus. s—Soprano.
 d—Duet. t—Tenor.
 h—Harp. u—Unaccompanied.
 j—Junior choir. v—Violin.
 m—Men's voices. w—Women's
 off—Offertory. voices.
 o—Organ. 3p.—3 pages, etc.
 p—Piano. 3-p.—3-part, etc.
 Hyphenating denotes duets, etc.

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William A. Goldsworthy	George Wolk
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Vol. 35

JULY 1952

No. 7

EDITORIALS & ARTICLES

Washington Cathedral	Cover-Plate	209
Washington Cathedral	Frontispiece	224
Teamwork—Stops—Reubke	Editorials	232
Toil is True Social-Security	LeRoy V. Brant	225

THE ORGAN

100" Trumpet	Atlantic City Organ	229
Tuning Experiment	Mr. Greenbrook	220
Two Organists Look at One	Messrs. Baird & Bush	226
New Organs	Organ vs. Orchestra	236
Organs: Atlantic City, Convention Hall, Forest City, First Baptist.	Midmer-Losh	dm229
Grand Island, St. Stephen's	Wicks	cms228
Spokane, St. Francis Xavier	Aeolian-Skinner	as226
Washington, The Cathedral	Wicks	bp231
	E. M. Skinner	b209, p224

CHURCH MUSIC

Dean Dunham: Don't Ruin Hymns	Editorial	227
Why We did Not Go to Church	William A. Goldsworthy	230
Church Budgets	Various Notes	233
Service Selections	Paul Callaway	236
Wm. G. Land	Robert M. Stofer	237

RECITALS & RECITALISTS

Bach's "B-Minor" by Mr. Baker	William A. Goldsworthy	220
Recital Programs	Readers' Viewpoints	231

NOTES & REVIEWS

Corrections	237	Repertoire & Review, 212:	
Don't Ever Do That	229	Books	214, 216
Events-Forecast	233	Organ	212
Obituaries	234	Dr. Diggle's Column	218
Phonograph Recordings	220	Organ-Piano Duets	214
T.A.O. Notes	235, 236	Organ & Brass	214

PICTORIALLY

Compon Relay-Board	Moller	m210
Erecting-Room	Wicks	228
Harpsichord	Neupert	226
100" Trumpet	Midmer-Losh	m229
Pipe-Making Shop	Estey	210
Woodworking Shop	Austin	230

PERSONALS

Baker, Walter	c220	Land, William G.	s239
Barker, Dr. Cyril	*p235	Lowe, Bauman	232
Breul, Alvin C.	*b238	Nettl, Paul	r216
Callaway, Paul	s236	Noe, J. Thurston	233
Choquette, Henry H.	p235	Safford, Charles L.	o234
Dunham, Rowland W.	r216	Shure, R. Deane	r222
Fudge, Carl S.	.233	Stofer, Robert M.	s237
Gibson, Archer	.0234	Sumner, William L.	r214
Goldsworthy, William A.	.233	Swarm, Paul	*233
Huhn, Robert	.p234		

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THE WASHINGTON CATHEDRAL
Chairs are in the Crossing, Lectern on the left, Pulpit right, Choir Screen (unusual in American churches), then the Choir, Sanctuary, and in the distance the Altar and back of it the Reredos in intricately carved stone; photo shows the completed portions now in use.

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THE AMERICAN ORGANIST, July 1952

Toil Is the Only True Social-Security

By LeROY V. BRANT

The true biography of a famous organist anonymously told

SOME half-century before the days of social security, Washington bureaucracy, the Fair Deal, and unemployment-insurance, a boy named Tom was born on the western prairies. His parents were honest, godly, and poor. Neither achieved more than a sixth-grade education. Tom grew up without benefit of supervised playgrounds or organized athletics, but possessed of a vast curiosity about universal cause and effect.

Tom's parents taught their children to save money and avoid debt. The family gave something to the church and performed the acts of charity which were required in the absence of a community chest; they owned their home, and never thought much about keeping up with the Joneses. In such an atmosphere Tom and his sister lived, although certainly they were sometimes rebellious at lacking many of the things which the Jones children enjoyed.

In a little schoolhouse on the plains of Colorado in the spring of 1896, when Tom was less than six years old, the room teacher stood before her three grades one morning and said "Children, I am told that you have been saying that Tom and Phillip are my pets. That is a mistake; I have no pets, I love you all alike. But I must tell you there is one thing about each of these boys that does please me especially: when I say to Phillip 'Can you do this?' he always answers 'I'll try' and whenever I ask Tom if he can do something he always answers 'Yes!'"

From his tenderest years Tom had his chores. Coal and kindling were his concern from the age of seven, mowing the lawn and weeding the garden from the age of eight, milking the family cow from the age of nine. Among Tom's vivid memories are those of that same cow when she decided to move during the milking period, and stepped on his bare foot, a not infrequent occurrence. All these jobs were non-pay ones, the lad's sometimes reluctant contribution to the family welfare.

Early in life Tom learned that if he were to enjoy the material things he must earn them for himself, accordingly at the age of seven he went into business, pulling carpet-tacks. In those days but few families afforded hardwood floors and rugs. For the most part carpets were woven by a neighbor woman on a handloom, of rags sewed into long strips torn from wornout calico dresses, or cotton stockings, with a bit of color added by a rag of red flannel underwear or vivid petticoat. Such a carpet would be stretched tightly on the floor, and held in place by innumerable tacks. Tom's first venture was the pulling of those tacks at the time of the annual spring housecleaning. For the sum of 5¢ each he "took up" the carpets in his own home, and those in the home of a neighbor, netting annually from these contracts the sum of 40¢, eight carpets being involved.

40¢ per year scarcely met Tom's wants, modest though they were and meagerly though his parents permitted them to be filled. The income must be augmented. Appreciating his personal efforts to earn more money, Tom's parents gave him access to a horseradish bed. The horseradish he ground (with

In an age when less work for more money is the policy of the nation, this story of the steps by which an organist rose from poverty to comfortable affluence points the only way by which civilization and decency can hope to be restored next November.

much shedding of tears at the fumes thereof) covered it with a mixture of half vinegar and half water, and peddled it for meat relish among the villagers, at the sum of 10¢ per bottle. Wide-mouthed bottles were secured free for the hauling away, the owners of the discarded bottles and Tom both being satisfied with the deal. Thus the 40¢ annual income from the tack-pulling was increased to several dollars per year through the horseradish venture.

Tom's mother was for a period in her life a semi-invalid, and had a "hired girl" whose salary was \$2.00 per week and room and board. When Tom and his sister were of an age to help about the house the parents proposed that the girl should be dismissed, and that each of the two children should receive 50¢ per week for making beds, doing dishes, dusting, and such odd jobs. Such an agreement was made, and the pay was carefully hoarded, with visions on Tom's part of a baseball mitt some time to be purchased. But greatly to his chagrin when he had saved \$8.00 his mother observed to him that now that he was earning his own money he ought to buy his own suit, and he ought to go down to Labaree's store and talk over the purchase with Labaree. When Tom's mother made such observations they had the force of commands. Tom's \$8.00 went for a blue serge suit with knee-pants, and he only got the baseball mitt years later when he saved up enough soap-wrapper premium coupons to secure it.

Tom's greatest business venture was raising rabbits. From a buck and two does, pinkeyed albinos, sprang a motley and numerous progeny, of which Tom sold the bucks only for pets, and bucks or does for the table. Being acquainted with a restaurant man, Tom got all the broken bread fragments from the restaurant tables—again for the hauling away, excellent provender for rabbits after it had been toasted. For the green feed all rabbits need, Tom mowed lawns in exchange for the lawn clippings. From sales of rabbits he was able to purchase wire-nettings for larger pens, for Tom felt that in rabbit-raising he had at last hit the jackpot; he must expand. And the rabbits increased with amazing rapidity, especially with the addition of occasional breeding stock.

No other boy in town had a financial setup so beautiful; accordingly many envious eyes were cast on the rabbit business. Tom was approached with the proposal that he sell rabbits to some of the other boys. Although he sensed competition Tom felt it wise to make such sales, otherwise rabbits might be imported from the outside. But by this time he had learned about the birds and the bees and the sex of rabbits. Accordingly he made no guarantees, and he sold only bucks, and since it is difficult for the uninitiated to tell buck rabbits from does, Tom felt a satisfaction that he had protected his

market, and a mild amusement at the chargin of the buyers who waited long and in vain for an increase in the newly organized rabbit families.

Tom got a job as janitor in the 4-room highschool building. After school and on Saturdays he also worked in his father's grocery store, saving the hire of a clerk, so his dad said. Tom sometimes wished the clerk might be hired so that he could join the Saturday baseball game the other kids got up, but for nine years he stuck it out in the store, and then he contracted rheumatic fever. They took him to California to die; he probably had six months, so the doctor said.

It never occurred to Tom that he would die, he was too busy doing a thousand interesting things to think of such a fate. And he did not die. His parents purchased a poultry ranch near San Francisco, and on it Tom worked, again saving the hire of a man, milking four cows night and morning, shoveling chicken manure, scraping poultry houses, washing eggs, doing any and all of the dirty work that was attendant on the poultry business forty years ago.

By this time Tom had determined on a life of music. Music lessons are expensive, a musical education very expensive. Tom had to do everything in his power to help earn and save the needed money. Variously he worked in a blacksmith shop (he who had been brought to California to die), as a driver of a feed wagon, reporting on a newspaper, in a plant nursery

And on a certain May morning Tom was handed a parchment stating that he was henceforth entitled to call himself a Bachelor of Music; later there were a Master's degree in music, an Associateship from the Trinity College of Music of London, a life certificate from the California State Board of Education.

Jean Sibelius gave the wedding dinner for Tom and his bride, in Finland. The President of the United States chatted with him about music for a half-hour one April morning in the White House. Congressmen and Senators; billiard champion Willie Hoppe; organist Marcel Dupre; and composer Ernest Bloch variously have been seasonal guests in his home.



THE NEUPERT HARPSICHORD used by Bruce Prince-Joseph in his recitals combining organ and harpsichord music, a solution long urged by T.A.O., on those who want audiences to hear pre-Bach music; such fits the harpsichord beautifully but readily loses its appeal when played on America's organs of today.

A hundred or so personally autographed photographs of men and women famous in music, books, and politics grace his walls.

The pattern of Tom's life was definitely set, so he thinks, when he was about nine. At that age he contracted the "collector's fever," and among his more beautiful collections was one of Cecropian moths. He would gather the caterpillars of these moths in the fall, they would spin their cocoons, and then be set aside until spring.

Late in March Tom would watch the struggles of the moths to free themselves from the imprisoning meshes of silk, and for a few times at the first watchings his pity led him to cut away the strands and release the moths. But, Tom saw, whenever he did this the moth died. The struggle of emerging from the cocoon was necessary to straighten the creatures for the rigors of life, where no welfare-state, or subsidies, or parities, or pensions, or social-security, were provided for moths.

In his childish way Tom sensed the law of cause and effect operating in the birth of the moth: Struggle begets Strength. Dimly he felt that if this be true with moths it could also be true with boys. Thus each struggle became a Citadel of Riches to him, his for the overcoming, his because when Fate demanded, "Tom, can you do this thing?" his answer, unaltered since his Colorado schoolroom days, was always "Yes."

Two Organists Look at One

By Messrs. BAIRD & BUSH

Aeolian-Skinner in St. Stephen's Church, Grand Island, Neb.

By DORSEY D. BAIRD

HERE'S the stoplist of a new Aeolian-Skinner I spent a few hours on this week. Ever since I saw the stoplist I wondered what an organist could do with it, particularly accompanying the more delicate portions of our ritual. The voicing was bold, unhampered by small openings, one arch into the chancel, another large one into the nave; Dulciana not usable for softest effects; Spitzfiole a fine heavy foundation with the Principal, and tone rather rich.

But the Swell, with 4' coupler, was magnificent. It reminded me of effects heard in large churches. Pedal not adequate unless coupled with Great, and then not sufficient for full-organ (and Great 4' too much for the rather modest-sized square type of church). Full-Swell beautiful with shades closed.

And their organist is a piano teacher, no organ experience. I diagnosed it as a fine small concert instrument, entirely unsuited for the Episcopal service because of a lack of ethereal softer voices, particularly in a church where they possess no capable resourceful organist. I could say little, of course, except that I loved it as far as it went, hoping they might add (and they have the room) a few warm ranks. But I did wish I had that mixture on the Swell of my Austin. Martin W. Bush dedicated it.

Aeolian-Skinner's work, even on this little stoplist, was of the highest order. But I still think they used more zeal than compassion in expecting this small parish to accustom themselves to this type of organ after having listened for so many years to a mellow-toned instrument of an earlier era.

By MARTIN W. BUSH

It started back in 1948 at the St. Louis convention. In the course of the nineteenth-hole session, the shoptalk turned on small organs—and I mean small. Walter D. Hardy was there and became insistent on a junket to see and hear one of his offspring of that genus the next day. Some eight or ten of us, including Senator Richards, went along. We all tried it out. The organ was in St. Mark's

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V.7. R-9

PEDAL:

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GRAND ISLAND, NEB.

*St. Stephen's Episcopal
Aeolian-Skinner, 1951*

V-7. R-9. S-8. B-1. P-532.

PEDAL: V-1. R-1. S-2.

16 Bourdon 44

8 (Bourdon)

GREAT: V-3. R-3. S-3.

8 Spitzfloete 61

Dulciana 61

4 Principal 61

SWELL: V-3. R-5. S-3.

8 Bourdon 61w

4 Gemshorn 61

III

Plein-Jeu 183

COUPLERS 9:

Ped.: G. S-8-4.

Gt.: G-4. S-16-8-4.

Sw.: S-16-4.

Crescendos 2: S. Register.

Ensembles 1: Full-Organ.

Blower: 1 h.p. Orgoblo.

Wind 3 1/2 throughout.

Episcopal, and soon after, T.A.O. carried a story on it as The World's Biggest Little Organ, Oct. 1948, p.306.

Next, Rev. William E. Craig, rector of St. Stephen's, Grand Island, Neb., was at my studio door. He had a donor for an organ. And he was firm in his desire for "a church organ" that would befit his high ideals as to what strict liturgical music should be and how it should sound. I lent him that issue of T.A.O. And in 1951 he had his organ.

A premise or two, or three:

Personally, in all these now noisome simulated cerebrations on baroque-classic versus romantic, I am one of those despicable creatures, a middle-of-the-roader. I go for neither extreme and have always contended that the most admirable features of the two can be compromised.

Next, St. Stephen's Church seats but about 200. A large organ they thought would be as inappropriate and as useless as five baths in a four-room cottage. Further, a concert organ was precisely what they did not want.

The builder's problem: A limited purse, one that could buy no more than seven or eight sets of pipes, and still an organ that would serve the stipulated purpose. We'll skip the recitalist's head-scratching and pencil-chewing over a program to fit that stoplist.

As for the stoplist, as I see it, the only thing about it that might throw the old stand-patter is that Plein-Jeu. More about that later. But, as all know, a stoplist tells little. It's the scaling and voicing. Every voice is a beauty in its own right. And every one plays along with its few "brethren and sisteren" to create new and distinct timbres that cannot be described.

On the Great the Spitzfloete is edgy enough and of amplitude to take the place of the normal Diapason. The Dulciana has character, is soft enough for accompaniment against the Swell, and its lower octave is voiced to open up richly. The Principal blends, gives fire sans squeal.

On the Swell the Bourdon gives real rich flute-tone and the Gemshorn again brightens the mellowness of the Bourdon. The Pedal Bourdon is as near being soft enough for soft music and substantial enough for full-organ as is humanly possible. To return to that Plein-Jeu, it does not screech. But so blends itself to the ensemble as to truly make a "big little organ" of balance, nobility, and fire. Moreover, believe it or not, that mixture with the Bourdon in the Swell, at the right time and place, makes a honey of a solo voice. There's a Tremulant in the Swell, too.

Obviously, every stop in the organ, singly and in all manner of pairings, had to be used. Also 4's an octave lower, 8's an octave higher, subs and supers, crescendo-pedal and swellshades, the latter giving an admirable degree of flexibility. No. There were no Flute Celestes, Vox, nor reeds, fancy-pants or otherwise. And the program was devised for both the organ and a city of 23,000—not T.A.O. readers. Contrapuntal music came out clearly & cleanly and there was lushness when lushness was wanted. Nor would I hesitate to use the organ with my choir in any of our choral repertoire, from Handel to Holst, from Schuetz to Sowerby.

From all of which you can surmise that the recital was a real adventure—one of the most challenging and pleasurable I have experienced. And, that I admire the organ.

FOR THE CHILDREN

The playing for children was most informal, no printed programs, all off the cuff, less than thirty minutes; playing

verbally announced with ten or a dozen 'well-chosen words of one syllable' about each number. To the best of my memory it was something like this, with comments along the lines of these few:

Purcell, Trumpet Tune—to hear all the organ; Purcell played in a church just like St. Stephen's, only a little larger.

Bach, God's Time—Bach could write a tune just as lovely as "Tonight we love," or any others you know.

Bach, Gigue Fugue—A fugue can be whistleable, gay, and not long-hair. (I did not play it at jet-propulsion speed.)

Boex, Marche Champetre

Grieg, Solvegs Lied

Weaver, The Squirrel

Boellmann, Toccata Gothique

The little church was filled; they were as quiet as mice. At the end Fr. Craig asked any who might like to see the organ and how it works to stand. Every blooming one hopped up. We were rather flabbergasted but after a hurried huddle we let them through in relays of a dozen or so. Most had never seen an organ console. Their interest & eagerness were soul-warming and their questions, for the most part, were more intelligent than coming from many an adult.

PRELUDE & POSTLUDE

Mr. Baird reported the organ as a matter of interest and T.A.O. then asked Mr. Bush for his impressions, since he had had greater opportunity to test the instrument's capacities. Newspaper clippings added further details. Said the Grand Island Daily Independent, Nov. 15, 1951:

"Contract for the new organ was made over two years ago, but materials-shortages and government regulations have delayed construction until the present." Tut tut; government regulations have nothing to do with the organ world and T.A.O. should never mention such.

The old organ was a Hook-Hastings on which Mr. Bush gave the opening recital in March 1906; it was sold in 1951 to the Methodist Church, Trumbull, Neb., to make way for the new instrument.

An informal recital for children was played and explained by Mr. Bush on the afternoon of the main dedicatory program, the audience being then invited to inspect the console and learn how an organ works. Which is the grandest way to make friends for the organ.

**Don't Ruin Hymns**

By ROWLAND W. DUNHAM

Associate Editor, Church Music

WITH the Biblical admonition to "let all the people praise Him" there come to mind a number of practises of organists that would seem to inhibit this demand. This deterrent occurs most frequently in the hymns. So much has already been said about these items' being the part of a church service designed primarily for congregational participation that remarks here might seem quite redundant.

Yet many organists find the very simplicity of giving a proper support to such a project to be insufficient opportunity for their personal exploitation.

There are several ways of elaborating the playing of hymns that may appear effective or even artistic to the instrumentalist which are nevertheless almost certain to lead to most of the congregation's lapsing into silence. This silence may be enjoyable if the person finds the cause to his liking. In many instances it may be resented if by chance he may receive inspiration or benefit by his more or less inexpert vocal essays. In some churches apathy or custom has made congregational singing practically non-existent. In far more there is a desire on the part of those in attendance to give vent to their vocal enthusiasm. Anything which makes this effort unwelcome or embarrassing leaves the individual unhappy or belligerent.

These columns have consistently urged that intrusion into the prerogative of the congregation is presumptuous and improper. My colleagues have voiced their concurrence on many occasions. In the occurrences when I have witnessed the stifling of the rights of the people by some device of the organist or choir my opinion has been strengthened. What any of us have to say will probably make little difference because organists are stubborn people generally and dislike to deviate from what seems like a wonderful idea.

For this little essay only two items will be mentioned as favorite devices for the exploitation of the organ loft to the consternation of the defenseless congregation. The first is the descant. It may be that the addition of a more or less beautiful (?) melody, sung by one or more sopranos above the top line of a hymntune, is highly artistic. In my opinion this melody usually lacks any distinction. It may frequently be quite artificial or unmusical. So far it has not been my fortune to hear a single one that made me find such an obbligato justifiable on any premise. Perhaps my ears are obtuse but I must continue to object to the practise of imposing descants in a church service.

My other criticism of organists is the reharmonization of hymntunes apparently without preparation and particularly with an extemporized moving bass. As long as many churches supply hymn-books with the tunes printed in four parts there will be a large number of people who will insist in singing what they hope will be the correct controlto, tenor, or bass part. When the organist plays a different harmony, these people must stop singing altogether, try to sing in unison with the soprano (which they don't wish to do) or persist in their own part against the fortissimo variance of the organ. There is a fine climactic effect to a fine unison last stanza with a new rich harmony on the organ. But such an event should be definitely planned, by an announcement that such a course will be followed, as a general practise which exists in some churches. It cannot be emphasized too strongly that a new harmonization is not within the extempore powers of most organists; unless the player is a musician of great experience and superior taste it is mandatory that the project be prepared with a manuscript at hand to insure accuracy.

The moving bass against the original chords is a temptation to the ambitious organist. Here the seeming simplicity of the task is highly deceiving. To play a really effective bass that will fit a prescribed hymntune involves a caliber of musicality that should make the impetuous experimenter hesitate to reveal how inexpert his attempt may turn out to be. At its best, the moving bass is fine. At its worst it is excruciating to the sensitive ear. Most organists who wish to venture this project must prepare for public performance by writing out the new bass part, with the objective of suitability and to be sure the new bass creates no disturbance to the man in the pew who demands his right to sing.—R.W.D.

FOREST CITY, ARK.
First Baptist
Wicks Organ Co., early 1952
V-12, R-12, S-26, B-13, P-823.
PEDAL: V-1, R-1, S-7.

16 (Diapason-G)
Sub-Bass 56
(Stopped Flute-S)
8 (Sub-Bass)
(Stopped Flute-S)

(Viole de Gambe-S)
(Sub-Bass)

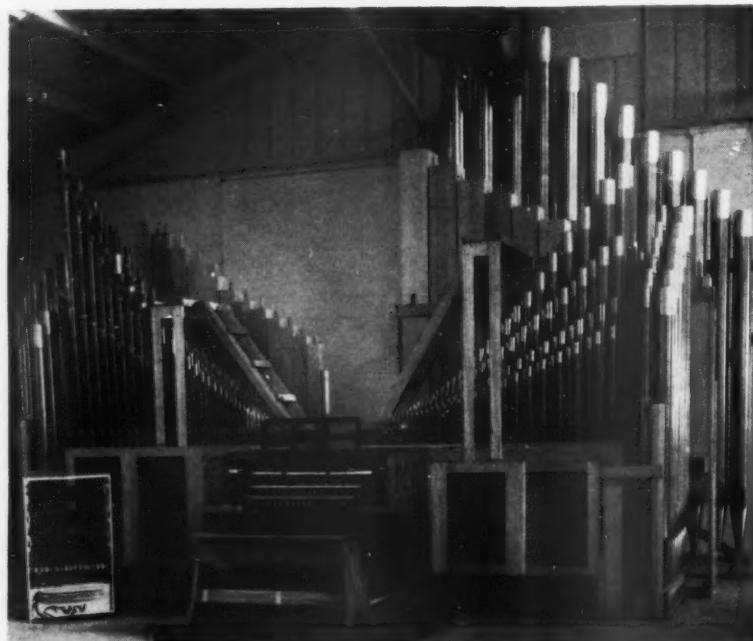
GREAT: V-6, R-6, S-8.
Enclosed

8 Diapason 73-16'
Claribel Flute 73
Gemshorn 61
4 Principal 61
(Claribel Flute)
2 2/3 Twelfth 61
2 Fifteenth 61
— Chimes pf
Tremulant

SWELL: V-5, R-5, S-11.
16 (Stopped Flute tc)
8 Geigen-Diapason 73
Stopped Flute 97-16'
Viole de Gambe 73
Viole Celeste tc 61
4 (Geigen-Diapason)
(Viole de Gambe)
2 2/3 (Stopped Flute)
2 (Stopped Flute)
8 Trompette 73
4 (Trompette)
Tremulant

COUPLERS 13:
Ped.: G-8-4, S-8-4.
Gt.: G-16-8-4, S-16-8-4.
Sw.: S-16-8-4.

Crescendos 3: G. S. Register.
Combons 12: P-4, G-4, S-4. All combons operate also their couplers.
Ensembles 1: Full-Organ.
Cancels 4: P. G. S. Tutti.



FIRST BAPTIST, FOREST CITY, ARK.
In the erecting-room of the Wicks factory, the pipework now housed in two chambers, under expression, with detached console; on the left is the cabinet containing Wicks' new all-electric capture-system combon action; some organist is enjoying this—and we hope his congregation is too.

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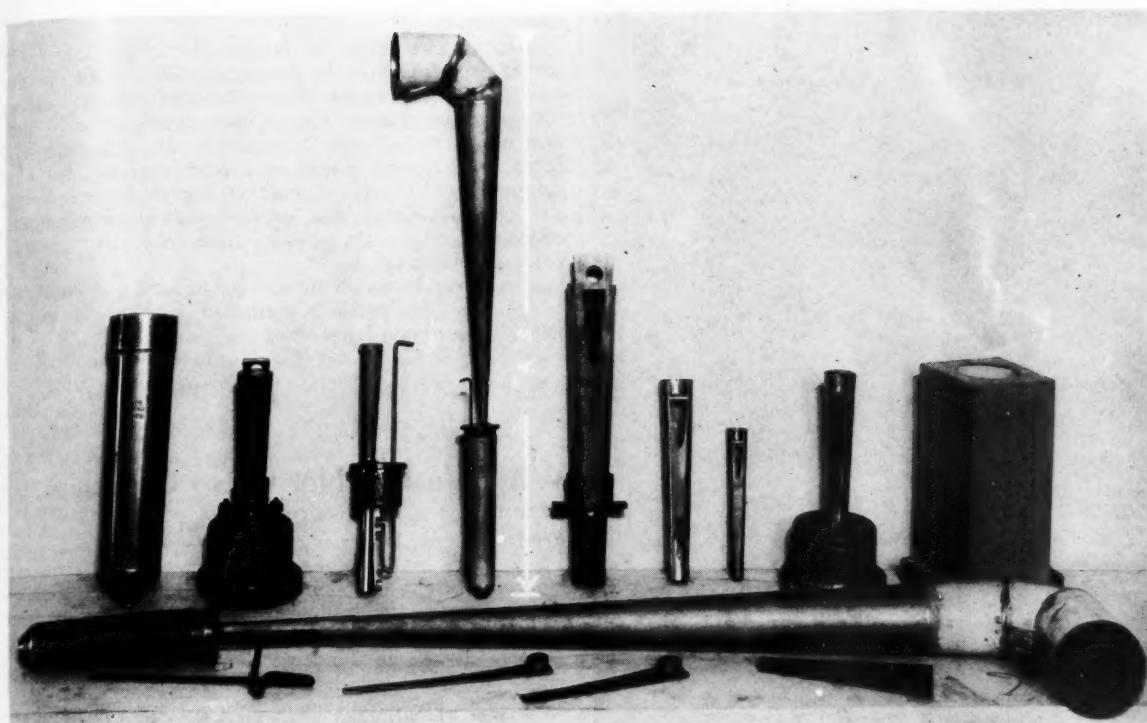
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THE 100" TRUMPET IN ATLANTIC CITY

Designed by the Hon. Emerson Richards

These examples are in Gallery-1 Organ, in Convention Hall, the world's largest hall, the world's largest organ; Gallery Organ is divided into four sections—reed, Diapason, flute, woodwind, each separately enclosed.

Left to right, a boot; a block with assembled reed; another & smaller block with complete assembly of shallot, reed, and tuning-wire; a complete pipe 2' 2" high from toe to top; three of the Harry Vincent Willis patented shallots with sunken-head feature; another assembled block; and a wood boot such as used on the basses.

The pipe lying down is approximately 4' 7" long. Note the thickness of the tuning-wire lying beside the boot, and of the three weighted reed-tongues. Reeds on this unprecedented pressure are clamped down to prevent their being blown out of the pipe-holes, and before bitter experience taught them better, only short voicing and tuning periods could be undertaken; one voicer was actually taken sick from working too long with his ears in the necessary close proximity to such powerful sounds.

A small auditorium would not be able to use such a reed on 100" wind, but in Convention Hall these high-pressure reeds have a quality Senator Richards wanted for special purpose, providing a tone distinctly different from the other reeds on 50" and 30".

Another problem was wind supply. While testing a blower (not Orgoblo) in its special brick-lined room for 100" pressure it exploded and thereafter the workmen couldn't be persuaded at any price to enter the room with the machine in operation. Senator Richards was confident all problems could be solved, and solved they were. The wind for the 100" is supplied by an Allen air-compressor.

Don't Ever Do That Again

By a CRITICAL OBSERVER

Examples of things heard in actual services and recitals

Many churches are indifferent to the notion of taking their service seriously, though they expect the pub-

THE IMPOSSIBLE ACHIEVED

The builders said it would be impossible to build a reed on 100" wind when the Hon. Emerson Richards first specified it for Convention Hall organ, but here are the parts and two complete pipes of the 100" Trumpet in Gallery-1 Organ; Senator Richards architect, Midmer-Losh contractor.

lic to believe the services are not held for their enjoyment but for some mythical thing they call Worship: they also more or less seriously mention the name of the Almighty, telling us we should bow in reverence before him. They'd better begin practising what they preach—apologies to Catholic churches and to the Church of St. Mary the Virgin in New York; I have yet to see irreverence, indifference, or sloppiness in them.

The organist in this little church works under the handicap of indifference on the clergy's part—the tower bell is rung clashingly while the prelude is being played; the choir in the anteroom sings a prefatory sentence while the prelude is still being played—if anything can drive a sensitive man to hell faster than such clashing in church, I don't know what it is.

This time there was no tower bell, heaven be praised, and if the choir sang that atrociously out-of-key preface we did not hear it because, I suspect, the organist deliberately crescendoed her prelude at that point sufficiently to kill it. If anyone gives a darn about the services they claim are a 'worship' of the Creator of the universe, they can easily eliminate these two stupidities by signal-lights from console to anteroom, indicating when the tower bell may be rung and when the choir may sing its sentence.

This organist scored again by using color instead of Diapasons for her prelude; even though it was on the loud side, it was not offensive because strings and woodwinds are pliable and vastly richer than Diapasons.

But the processional was a flop; it was "Onward Christian soldiers"; to announce it she played the whole thing through, on an exceedingly hot Sunday morning, and completely smashed the rhythm; when the choristers started she continued to smash that rhythm. It would be just as forgivable to smash the melody or change the harmony. And I happen to know that this organist's education is being built by two Music Doctors, and they both know she is already taking money from a church for playing.

To control the chanting the organist depended not upon clean-cut leadership, which would have led both choir



BUILDING ORGANS? CERTAINLY
A corner of the Austin woodworking shop where modern machinery eliminates drudgery and enables a workman to do in an hour what a Silbermann band took a whole week to do; thus an employer's investment makes life easier for workers and products less costly for buyers.

and congregation, but upon arm-waving—the stupidest thing any organist can do. The organplaying was the gummiest I have ever heard in thirty years; no movement whatever was perceptible in the organ chords. As reported here some months ago, lip-movement on the part of an organist visible to his choristers, or even to only half of them, is quite sufficient to control entrances and rhythm. If we can't do it any easier way, let's pass a law to amputate the left arm (at the shoulder) of every man or woman studying to be a church organist.

The dear mossbacks in the congregation delight in children's choirs, the more the merrier and the devil take the service; it's more pleasant for doting fathers & mothers to worship their dear children than the Almighty. These kids looked fine, behaved well, were attractively robed—the youngsters in red robes and white collars, the highschool girls in black robes and black head-pieces that had a wide white band over the front. They would have sung well if the organist had used intelligence instead of trying the age old trick of raising somebody's standards; the only persons who need their standards raised are the members of the organ profession.

It was a fine idea to have the children sing the opening passages unaccompanied, and it wasn't going bad till the interlude when the organ came in a whole tone higher; after the vinegar taste left our ears it was again all good enough till that most stupid of all contemporary church tricks was pulled in—the descant. These children were hopelessly inadequate to sing the high notes pleasantly; it would have been better to ignore the descant (where an arranger was telling the world how clever he is) and stick to the music.

If the unreasonable Amen is to be tacked on every hymn—only about one in a hundred needs it—by all means hold it full force to its end, bring its end on some time before tomorrow, and cut the organ off when the voices stop. Anything

else is sloppiness.

After a solemn prayer the choir sang a response; it had to be accompanied, and here the young organist used the best discretion she had shown anywhere since the prelude: she accompanied on strings. The accompaniment had to be quite loud or the voices would have died or dropped pitch; loud flutes or Diapasons would have been offensive, but loud strings allowed the voices to shine through without damage and we really had a vocal response with organ accompaniment; what we usually get is an organ solo with murmuring voices somewhere.

Miss Soosie knows all these things. But beginners should be told them first of all by their teachers. There is still no substitute for plain horse-sense.

Why We Did Not Go to Church

By WILLIAM A. GOLDSWORTHY

Reporting his first Sunday on vacation in Los Angeles

Being of a mind to attend church with our kind on a bright Sunday morning in Los Angeles, we scanned the services listed, to determine where to go. We pass on to you a few of the opportunities presented.

Evidently all the choirs were on vacation, for the only music mentioned was the offering of one minister who, in addition to preaching, would "bring a special message in song," singing "A Sinner Forgiven." From two Presbyterian churches we had, respectively, 'Opiate or Dynamite,' and a "modest" man just back from great meetings in England. Another church offered us 'How to Change other People.' Being more interested in how to change ourselves, we abstained from that one. Then there was a Methodist church suggesting a 'Bible News Reel.' This also we passed up. 'Is the Universe, Including Man, Evolved by Atomic Force' was a sermon title proposed to attract. I will speculate on the processes of creation all through the week, but I beg to be excused on Sunday. A Baptist church gave us a chance to hear a guest soloist from the Marine Corps, and also a testimony by a track-meet athlete.

Here I introduce a correction, reminded to do so by my reference to the guest soloist from the Marine Corps. I had said the music was neglected. But my eye caught two other features as I scanned the services listed. One was a special, the Goose Creek Quartet and Rudy; the other was Judy Spain, an eight-year-old talent-contest winner. On the latter program (you note I do not call it a service) we were given the "miracle strong man," and promised we should "hear him tell from a P.K. to Gangland to Christ. He will be tearing phonebooks in two." This was a service particularly for youth. Heaven save America, say I.

The Episcopalians and Catholics merely listed the churches available, not much help to a stranger. After going through such a list, where did we go? Well, we drove up into the hills, played with our nephew's two children, and wandered out to the sea with our thoughts.

But with such motivation, it seems pretty hopeless for intelligent musicians to attempt to lead in the service of God when the evidence of the material here cited is that the people seem to want sensationalism. I feel the organ profession should hold a series of meetings to which congregations and clergy (particularly clergy) are invited, and which should stress the importance of services held in the name of the Lord in the "beauty of holiness" (emphasis on each word). We should certainly stop imitating radio programs. I was aghast the other day to be told that the music department of a fine university was modeling its choral program after the style of a past famous radio choir. With a slight feeling of disgust, I say we have a lot to accomplish, and it behooves us to be up and doing.

Recital
By T.A.O.
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Recital Programs

By T.A.O. READERS

Some comments on the business of publishing them

Continuing the column that began on Feb. p.52, here are further comments.

No. 27. "Print mostly the outstanding and distinctive programs. Queer how little thought seems to be given to them at times; I know if an outstanding pianist came to Cleveland and gave the type of program matching some of the organ programs we get, there would be a considerable howl from all concerned. I wonder if people do not know the instrument and its literature and possibilities?"

No. 28. "You have a mind of your own, so make your own decisions. Paddle your own canoe, I've got to paddle mine." (A composer whose name & works everybody knows.)

No. 29. "I thoroughly enjoy T.A.O. from the standpoint of its unique arrangement and presentation, particularly the recital programs. It is indeed a pleasure to read a commentary that's honest-to-goodness down to earth instead of something patched up to suit everyone's expectation. I think this is an excellent way of waking up some of those recitalists who insist on boring the audience with a succession of dry and uninteresting numbers."

No. 30. "I have always considered your recital scheme of presentation just about right. I have tried several times to interest my congregation in recitals, my own and others', but with not much success. For three years they were given Sunday evening before services, but as the services frequently ran until 9:20, it made too long a time to be in church at the end of the day. Never succeeded in getting a week-night series started; people simply were not interested. Having a boychoir with almost daily rehearsals precluded afternoon recitals, so the idea was abandoned. It was fun trying to do it though." (His name is known throughout the country wherever good church music is acknowledged.)

No. 31. "Prefer only selected special examples—but realize that puts you on the spot. Yet no programs at all would rob subscribers of some interesting news; printing all programs would clutter the magazine greatly." (A college professor.)

No. 32. "You should print as many recital and service programs as possible, as this is a guidepost for many organists. Would it be possible to print foreign programs too? I would be deeply interested in what is played in Notre Dame, St. Peter's in Rome, St. Paul's in London, the Thomas Church in Leipzig, etc." (The saints preserve us. We've seen lots of such programs; maybe we'll present some some day. Usually they look like programs the Americans were playing thirty years ago. Yes, we'd better print some.)

No. 33. "You can skip them. I want to read about organs, not organists. The latter are liable to be dead tomorrow, the former deathless." (He's got something there.)

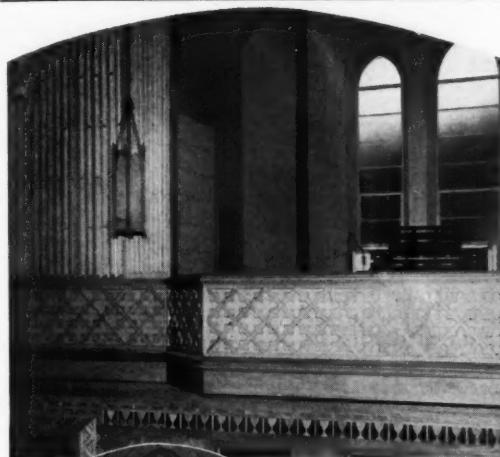
No. 34. "Select only special examples. Those who want to read many programs can find them in *The Diapason*." (A university professor and composer.)

No. 35. "I would like to see as many as possible, with this qualification: that those printed be representative of well-chosen, well-balanced programs—not those dominated by the insipid type of music." (This and all the other wholesome suggestions will fortify T.A.O. in its presentation as time goes on.)

ONE FOR THE HAMMOND ELECTROTONE

"I especially like organ music, and while the Hammond isn't an organ, for my purpose it is ideal—for I could hardly afford to carry an organ from one end of the world to another, whereas I can do so with the Hammond."—A lieutenant-colonel in the U. S. army, whose hobbies are two: music, photography.

WICKS ORGAN OF THE MONTH



In
SPOKANE
WASHINGTON
*another
fine
WICKS!*

A recent superb installation in
new St. Francis Xavier Church.

The following from St. Francis Xavier's Father Pineau, testifies eloquently to the outstanding merits of this WICKS ORGAN.

"Relative to the performance of our new Wick Organ I wish to say that our parishioners as well as myself are extremely happy that the decision was made to purchase this organ in preference to any other make."

The organists who have tried the instrument are high in their praise of its performance and the quality of its tone. As one organist put it: "I just love this organ."

I want to say honestly that the best investment that this parish has ever made was the purchase of a Wicks Organ."

THE REV. FATHER JOSEPH H. PINEAU



WICKS
ORGANS
FACTORY and STUDIOS
HIGHLAND ★ ★ ILLINOIS
U. S. A.

EDITORIAL COMMENTS - AT YOUR OWN RISK

Teamwork—Stops—Rebuke

TEAMWORK is one of the first essentials for the church organist to keep constantly in mind. It requires him to fit into his church, not conduct himself as he personally might prefer. He must be able to distinguish between living up to his better knowledge as the one trained musician in the whole organization, and holding that musicianship back to the fundamental purpose of its service to his employers. I'm not always critical of ministers who suddenly fire organists they can no longer get along with; in all too many instances the fault is the organist's rather than the minister's.

This teamwork idea carries on down to the choristers and soloists as well. An organist who forgets that, or lets the soloists dominate him, is doomed to failure. True, the soloist's own art must be used to the full in singing either separate solos or solo parts of anthems; in each case the organist must, if a wrong situation otherwise might develop, tell the soloist what to do and how to do it. If the soloist refuses, get a new soloist as quickly as possible. How much good work could an orchestra do if its first-chair musicians each demanded personal freedom to play and interpret as they wanted, instead of bending their art 100% to the way the conductor wants it?

The young organist will find this one of the most trying problems of his job. Using good soloists and still being able to make them fit into the all-round program he sets up for his church music, won't be an easy task.

Fortunately I began my church career as assistant to another organist, Mr. Bauman Lowe for whom I soon developed a wholehearted admiration. He got from me, as far as I was able to give it, everything he wanted done, and done the way he wanted it. I was no longer myself, I was merely a substitute for him—for he was the elder and infinitely better musician than I, a mere student & beginner. My job with him was not pleasing myself but pleasing him. And I liked that job too.

Even in such a presumably separate venture as playing a recital in his church, it was my duty—and my pleasure—to first consult him on each piece, to see if he thought I should include it; and in the general style of playing, to be sure I would not go contrary to the style of music Mr. Lowe was trying to develop in his church. Things like this may seem like going too far but they are not; teamwork demands full, not partial, cooperation.

Somebody raises the question of the proper order for placing stops in a console. T.A.O. believes freedom is the most valuable possession for any human being, even to the extent of giving men & women freedom to make mistakes; so there must be no law about this or anything like it. But it is only logical to place the stops in the console according to their relative importance, if any such importance can be defined.

Every stoplist in T.A.O. follows that plan. First we list the flues, then the reeds, and finally percussion, etc. And in each of these divisions we progress upward from lowest to highest pitch, which again seems logical. Since too much standardization only means loss of liberty, we think an eminent organist has every right in the world to have every detail of his console adjusted to suit his own ideas and definitely not the ideas of any set of dictators, whether those dictators be a fraternal group or a pestiferous magazine like T.A.O.

We are all creatures of habit; we like what we have

learned to master, we dislike any changes from that. And my adored friend Franklin Delano has abundantly proved the folly of trying to impose our specific will on all the rest of humanity. If anybody wants to know what, after thirty years of serious practise, seems to be the logical order of stops, let him consult any stoplist in these delightful pages.

If I have any one piece of organ music my favorite above all others, I suppose it is Reubke's Sonata. If my memory is right, I've heard only one organist come dangerously close to satisfying me with it. I wrote a detailed report on that performance, then discarded it because I thought I was talking too much anyway.

Normally that Sonata suffers badly from too much of modern distortions toward hardness, which totally destroy all its Wagnerian intensity. It is emotional in the extreme, intense, gripping, fervent. Never restrained. Reubke goes headlong into his moments of raving madness, and before you know it he's floating beautifully away into the ethereal blue.

An organist must forget all organ traditions.

He dare not be fooled by the presence of blatant French reeds and gloriously brilliant American mixtures & upper work. If his registration in the fortissimos turn the organ upside down and shoot the pitch sky-high, better play tiddleywinks instead of a recital. We can't be restrained. We must be, in this piece—if we have the art and magnitude to back it up—unbearably conceited. We must be intensely emotional, running wildly from one extreme to the other.

No organ music in the world compares to Reubke's 94th Psalm Sonata. It can't be treated traditionally as organ music, for it transcends all such limitations. All other composers seem like old maids while Reubke is a Delilah—a spitfire one minute, a caressing deceiver the next; a tyrant, a Juliet, a Joan of Arc, and a Saint Ceccilia, all rolled into one, mood following mood in such violence—or such pathos—that it leaves you breathless. Wagner often wrote such music as Reubke did here, but never for the organ.

Years ago I heard an organist lose himself in the most magnificent performance of Franck's Piece Heroique I ever heard or ever expect to hear again. If he ever were in the mood when playing the Reubke, he'd do all I'm asking for here—and he'd use the Vox & Tremulant on those two or three measures I've so often spoken of. Just one little touch of genius on a measure or two goes a long long way on the road toward convincing art.

But then I guess only a madman will ever be able to play Reubke as I want it, for only a madman would be strong enough to throw traditions to the wind and just play the music.—T.S.B.

HE ATTENDED ONE—IT WAS ENOUGH
By Fred M. Leiper who didn't expect to be quoted

Yes, I went to Central Presbyterian and heard—. It was the poorest buck and a half's worth I've ever sat through in a long time. Not that the player can't play, because this player can. The color of the registration was hardly varied. If the organ had any solo voices worth mentioning, they weren't used. I brought two other friends with me that night and we all decided it wasn't worth the money to come back for that kind of stuff, especially when we could all hear better any week in Old Trinity right at the head of Wall Street. I've read all T.A.O. comments on the Central series. Personally I don't think any visiting organist can master a large organ in a few hours well enough to get the music out of it that its regular organist can.

CHURCH BUDGETS

East coast and west coast examples

First is an Episcopal church's "needs for 1952" in California.

\$50,625.	Total budget;
15,725.	Clergy, two secretaries, sexton, church-school assistants;
5,000.	"Rector's discretionary fund for professional assistance";
5,375.	Organist, assistant, soloists, music, vestments;
11,400.	Maintenance, fuel, light, supplies, advertising, etc.;
6,625.	Pension premiums for clergy, part of bishop's salary, social-security taxes, other taxes, local council of churches, etc., and
6,500.	Missions. Plate collections are relied on for \$6,800., \$2,500. is expected from interest on investments, and the major portion, from pledges, \$40,625. The missions item is about right, though on the large side.

The second is a non-liturgical church in one of the east's largest cities.

\$77,460.	Total budget;
13,340.	Ministers,
7,000.	Secretaries,
4,400.	Sexton and maids,
14,000.	Music—organist, soloists, instrumentalists, music;
3,300.	Light, heat, power,
3,500.	Printing, postage, supplies,
1,200.	Advertising.
4,590.	For various parish purposes, poor relief, church-school;
17,000.	Missions outside the parish.

These total funds were provided:

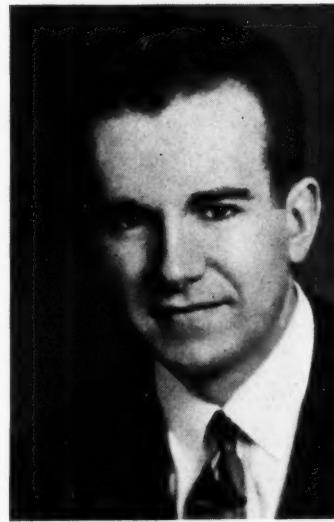
\$25,500.	Interest from investments,
5,000.	Plate collections,
2,750.	Pew rents,
19,890.	Pledges for the church,
9,459.	Pledges for missions.

Here again the money for missions is much over the sensible 10%; since this and every other church certainly has many needy persons in its immediate family circle or environment, wouldn't it be more Christ-like to reduce missions to 10% and use the rest to help these people in need so close to the church's own front door?

This second church is using good judgment in its balance between clergy & music—\$20,340. Clergy and their secretaries, 14,000. Organist and his assistants but the organist draws heavily on the clergymen's staff for secretarial work, of which there is a great deal.

The first church is woefully out of balance—

\$20,725.	Clergy and assistants,
3,375.	Organist and assistants; the result is a speaking-part of the services valued at four times the music half. Yet by actual

**PAUL SWARM**

who in the midst of an usual success with his church music in Decatur, Ill., was dragged into war-2, found himself for several years in the vicinity of New York City and made it his business to observe widely and deeply. Upon release from the war duties he organized the unique Church Music Foundation for the purpose of giving practical help, culled from hundreds of sources, to the church musician, especially in his important capacity as choirmaster. The result: an unusual book, Guideposts for the Church Musician; many printed forms for a great variety of uses; and one day intensive courses with his associates, available in any city, under the plan of Conference Workshops.

count of the items offered in the Sunday services, the organist and his organ and assistants will be taking the lead in well over 50% of all items from prelude to postlude. It's like a two-karat diamond in a dime-store ring. Nothing much will be done about such disparities unless the organists bring them to the attention of the businessmen constituting the official board of management who have the finances to arrange.

EVENTS-FORECAST

National Association for Music Therapy will hold its 3rd annual convention in Topeka, Kans., Oct. 30 to Nov. 1, registration fee \$5.00 for doctors or musicians who are not members; applications for membership should be made to Mrs. H. Dierks, 5050 Oak St., Kansas City 2, Mo.

CARL S. FUDGE

First Congregational, Cincinnati, Ohio

With the Church closed during July & August, which Mr. Fudge considers a splendid idea, he has been making plans for the coming season, to include an ensemble which promises in the fall to be 2 violins, cello, flute, clarinet, all amateurs, rehearsing Monday evenings. Schedule as tentatively planned:

Faure's "Requiem";

Oct. 6, Dr. David Hogue organ recital; Nov. 3, organ & strings, Mozart Sonatas,

Faure's "Requiem";

Dec. 5, organ, strings, piano, choir, Handel's "Messiah" selections;

Jan. 30, annual dinner with concert of popular music afterwards;

Feb. 9, joint organ recital by Messrs. Meyer & Wayne;

March 9, chamber-music program with ensemble;

April 13, organ, ensemble, choir, with works by Baumgartner and Hindemith;

May 11, organ recital by Mr. Fudge.

WILLIAM A. GOLDSWORTHY

and Mrs. Goldsworthy have deserted New York City and moved to Palos Verdes Estates, Calif., where they chance to see, and quickly bought, exactly the kind of a home both have been wanting since Mr. Goldsworthy's retirement from active church duties some years ago left them free to live elsewhere; they plan to return to New York each winter for a month or two.

J. THURSTON NOE

was ordained minister of music July 13, 1952, by the board of governors of the Church of the Christian Fellowship, in the Third Presbyterian, Newark, N.J., in a formal ceremony before an invitation audience.

VATICAN TAKES A HAND

"The Vatican's Sacred Congregation of the Holy Offices" in Rome announced in late July 1952 a severe caution against modernistic trends in art and architecture; we quote some of the condemnations, since they apply with equal appropriateness to music. Must not in any way be "equated with" secular things; the participation of the congregation must be protected; must aim at "simple beauty, abhorring all deceitful adornment"; traditional Christian styles must be observed; everything must be removed that is in any way contrary to "the holiness of the place and to reverence due to the house of God"; bishops must appoint only those who are expert in their field, adhere firmly to Christian faith, and have been reared in piety. Maybe many organists should examine themselves, their soloists & choristers, as well as their music offerings; much will be gained by these strict rules, nothing of value lost.

WALKED OUT ON HIM

Some dozen or so decent-minded Britishers and American visitors walked out on the simple-minded under-intellectualized Hewlett Johnson when he began his perfidy (politely called sermon) on July 20, 1952, in Canterbury Cathedral. The shame of it is that there are churches in America (and colleges) willing to invite that man here to our country.

CHURCH ORGANIST?

If you are, your main interest is in your choir-work, not your organplaying; to help you in that important task you can secure from Church Music Foundation, P.O. Box 7, Decatur 60, Ill., many practical circulars and items of interest, without charge. The Foundation features two special services to the church organist: 1. Guideposts for the Church Musician, a handsome loose-leaf book filled with a great mass of informative and instructive materials; 2. one-day conference workshops, organized for intensive study in any city. Paul Swarm organized and directs this unique nonprofit corporation.

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OBITUARY NOTICES

These fellow-workers have finished their course but their memories live on with us

Archer Gibson, July 14, 1952, in his country home at Lake Mahopac, N.Y., of heart attack; born Dec. 5, 1875, in Baltimore, Md., studied in Peabody Conservatory, was organist of the First Presbyterian, Mt. Vernon, N.Y., Methodist Church, Baltimore, and in 1901 to Brick Presbyterian, New York, from which he walked out suddenly just prior to Easter services in 1909 because of music-committee actions. Mr. Gibson wasn't born to take dictation from anybody, neither church committees nor the holy traditions of the music world. It was a loss to church music but not to Mr. Gibson, for he was already concert organist in the homes of the wealthy, and soon enough had his own delightful organ in his two-story home & studio in New York City. A tribute to him and his art was published in Nov. 1950 T.A.O. If church committees & traditions couldn't bind him neither could the ladies; he was married three times and divorces followed each without too much delay—a fact about which he was neither reticent nor boastful. He is survived by a daughter. There will probably never be another Archer Gibson in many a year; he played Bach as magnificently as the unsurpassed Kreisler Liebeslied, Liebesfreud, Caprice Viennoise, The Old Refrain, and all other musical gems of similar genuineness.

CYRIL BARKER
A.A.G.O., M.M., Ph.D.
Detroit Institute of Musical Art
(Affiliated with the University of Detroit)
CENTRAL METHODIST, LANSING

Martin W. Bush
F. A. G. O.
First Central Congregational Church
Chairman, Music Department
UNIVERSITY OF OMAHA
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ness. Music to him had to be beautiful or it wasn't music. His favorite comment on the high-brows was that they played all the notes and none of the music. Thus passes one of the great organists of all times.

Charles L. Saftord, July 18, 1952, Williamstown, Mass., aged 81; in early years organist of Madison Avenue Presbyterian and St. George's, New York, joined Williams College faculty in 1923, retired in 1939, served two years as music director for the Hill School, Pottstown, Pa.; survived by his widow and three children.



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**Reger, All Glory Laud & Honor
O all ye nations, Schuetz
Pharisee and Publican, Schuetz
O My people, Palestrina
Agnes Dei, Morley
Praise to Thee, Schuetz
Schuetz' "Seven Last Words"
If ye love Me, Tallis
Pepping, We Poor Sinners
Chorus of 40

CLAUDE MEANS
Christ Church, Greenwich
May Services
*Franck, Chorale Am
Service Ef, Lloyd
Psalm 150, Franck
Purcell, Trumpet Tune
*Widor, Son.4: Andante Cantabile
Te Deum Ef, Titcomb
Every good gift, Means
Bach, A Mighty Fortress
*Weinberger, Three Bible Poems
Service Bm, Noble
Surely the Lord, Coke-Jephcott
Maleingreau, Mystic Lamb: Martial
*Elgar, Son.G: Andante Expressivo
Benedictus es Ef, Rowley
Ye boundless realms, Handel
Handel, Occasional: Overture
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Psalm 67, Ives
Green Blade Riseth, Wright

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DR. CYRIL BARKER*Of Detroit Institute of Musical Art*

After 16 years with the First Baptist, Detroit, Mich., Dr. Barker is moving to Central Methodist, Lansing, some 85 miles away, retaining his Institute work. In Detroit he presented 160 cantata & oratorio performances, gave instruction to 150 church musicians, played 46 recitals to 35,000, assisted in bringing as guest-organists E. Power Biggs, Dr. Joseph W. Clokey, Richard Ellsasser, Edwin Arthur Kraft, Alexander Schreiner, Dr. Leo Sowerby.

He also organized and directed massed choirs festivals for civic and religious bodies.

"By unanimous vote of the Church" June 22 was nominated a service in his honor, the "board of music" planning the service: Diggle, Caesalem Prelude, Edmundson, Corelli Prelude.

August

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Detroit



Dr. Cyril Barker

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Westfield, New Jersey**J. Sheldon Scott**

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Steubenville, Ohio

Lead me Lord, Edmundson
("Litany in praise for the gift of music")
Make my song worthy, Ziel
Come Light serene, Shure
O God of peace, Barker
(Address in appreciation of Dr. Barker)
God bless thy years, Overly
(Response) Now unto Him, Barker
Crawford, Cerbadoc Putnamos

"All the music in this service has been dedicated either to Dr. Barker or his choir." And for the facts of this report T.A.O. thanks one of his fellow organists, Helen McConachie of the Palmer Park Presbyterian. Not only his church & choristers like him, his competitors do too.

REV. HENRY H. CHOQUETTE is now with St. Luke's Church, Hastings, Minn. A native of Newcastle, Wyo., B.A. of Beloit College, formerly organist of the Episcopal Church, Burlington, Wisc., an organ enthusiast but, we believe, a clergyman by profession. T.A.O. first reported on him in Nov. 1945, p.272, when we pictured a set of chimes the then air-force sergeant manufactured out of 90 mm. shell-casings on Tinian Island, the Marianas.

RICHARD ELLSASSEY played a recital Aug. 7 in the Cathedral, Mexico, followed by five other recitals in Mexico City, with the rest of the month devoted to his first tour to South America, playing in Yucatan, Guatemala, City, Caracas, Venezuela, etc.

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ROBERT M. WEBER

whose appointment to St. Luke's Episcopal, San Francisco, Calif., was noted in our May columns, is an M.Mus. of Northwestern.

STANLEY E. YODER

of Springfield, Ohio, attended the world Lutheran conference in Germany and spent the rest of the summer seeing & hearing things in general, music in particular. In Nuremberg "I ran across the Second International Organ Week; saw it first as a huge banner outside the railroad depot. Artists: our own Heinz Arnold, Marchal, Germani, Geraint Jones, and a couple of Germans, plus two festival services and an excursion. Ever hear of an American city having such? Kinda rare." You bet.

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or renewed through an agency instead of direct to T.A.O. office, it will take from three to six weeks longer to handle it; don't worry about delays, they are not our fault. But any and all communications regarding such subscriptions and renewals should be sent by postcard direct to T.A.O. and never through your agency; this will save much time and, in these days, much money also.

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MINOT, NORTH DAKOTA**G. Russell Wing**M. S. M.
Organist and Director
First Congregational Church
La Grange, Illinois

PAUL CALLAWAY
The Cathedral, Washington

Herewith much of the repertoire between Sept. 2, 1951, and May 25, 1952. The Cathedral must be a pleasant place to work, for the clergy always include the organist's name along with their own on all printed programs; some of them are but 2 pages, others 6, and more, even 12.

Organ numbers are mentioned always, along with most other important details of the complete services; the only thing missing is occasionally the necessary key of some of the canticles, though when chants are used instead of settings they are always thus indicated. Evidently the Cathedral believes its work is important, for it carries on with a thoroughness totally commendable.

In this as in all other sets of service repertoire, when organ selections are included we omit the obvious Bach, commonplace foreign, and choral preludes, not that such are unimportant for service but only because all organists already know and use them in great profusion; our space is reserved for things not so universally known.

Both preludes and postludes are almost invariably a part of every service and are so listed on the printed calendars; recitals by guest-organists frequently follow evensong and are printed in full with complete credit to all. No one can say the Cathedral clergy think more highly of themselves than they ought, for they think equally highly of their organist and other musicians taking prominent part.

Anthems

Bach, Flocks in pastures green
Jesu Joy of man's desiring
Lord will not suffer
Bairstow, Promise which was made
Brahms, Grant unto me the joy
O heart subdued
Ye now are sorrowful
Bullock, O most merciful God
Byrd, Ave verum
Be ye watchful
I will not leave you comfortless
Sing joyfully unto God
Souls of the righteous
This is the day
Davies, God be in my head
If any man hath not
M. Franck, Father Thy Holy Spirit
Freylinghausen, Create in me
Gardiner, Thee Lord before the close
Gillev, God be in my head
Hassler, In my trouble
Haydn, As waves of a storm-swept ocean
Holst, Eternal Father Who didst
Ireland, Many waters cannot quench
James, Waters of Babylon
Lotti, He was crucified
Mendelssohn, Hear my prayer O God
Mozart, Adoramus Te
Mueller, Holy God we praise
Ouseley, O Saviour of the world
Parker, Light's glittering morn
Purcell, Lord how are they
Sowerby, Like the beams
Sweetlinck, Behold and bless ye
Tchaikovsky, How blest are they
R. Thompson, Alleluia
Weelkes, Hosanna to the Son
Wesley, Lead me Lord



ROWLAND W. DUNHAM
who has been using his release from heavy schedules in the School of Music of the University of Colorado, which he built to an outstanding position among music schools, to write a series of instruction books of special value to the organist. The newest is *Practical Transposition*, published this month by J. Fischer & Bro.

Wash me thoroughly
Willan, Behold the tabernacle of God
Hail true Body
R.V. Williams, After this it was noised
Can you hear

Canticles and Services
Te Deum—Britten C, Holst, Stanford Bf,
Titcomb, R.V. Williams G.
Benedictus es—Arnatt, Gaul Bm, George,
Hungerford C, Strickland.
Benedicite — Whitehead, D.M. Williams,
Stokowski.
Jubilate—Sowerby, Strickland, R.V. Williams
Services—Darke F., Willan, R.V. Williams.
Magnificat—Edmundson E.
Mag. & Nunc dimittis—Gibbons Af, Noble
Bm, Stanford Bf, Walmisley Dm.
Nunc dimittis—Bullock C, Sowerby D.

Some Organ Selections
Barber, Adagio
Davies, Solemn Melody
Dupre, Paraphrase on Te Deum
Effinger, Prelude & Fugue
Franck, Chorales Am, Em
Piece Heroique
Guilmant, Lift up Your Heads

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Reger, Benedictus
Sowerby, Arioso; Rejoice Ye Pure.
Vierne, Elegie; Westminster Carillon.
Walmisley, Magnificat Dm
Widor, Son.5: Toccata

ORGAN VS. ORCHESTRA

If one draws full houses everywhere and the other but a handful, maybe it's because of what they are; here's the tonal content of the Juilliard School of Music orchestra compared to the Aeolian organ in Westchester County Center, White Plains, N.Y.; orchestra has 95 instruments, organ 95 stops:

Strings—organ 14, orchestra 55;
Flutes—organ 20, orchestra 4;
Woodwinds—organ 9, orchestra 11;
Brass & Foundation—organ 43, orchestra 15.

This organ was built for recitals and stands in a concert hall; recitals were given for some years by totally competent organists. Probably the thing that was wrong, as usual, was the uninteresting type of pre-Bach and technical pieces constituting the programs offered. Anyway the organ has only 23 rich & appealing voices compared to the orchestra's 66, and imposed on the audiences 63 hard & foundational voices compared to the orchestra's 19.

IF YOU MOVE
or change your address permanently or merely for vacation please send notice of such change, with exact dates, just as soon as possible; if not received some twenty days in advance it will cost T.A.O. extra money to take care of it.

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1951, to
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Atwood, T
Bach, In fa
Bairstow, I
Sing ye t
Beach, Let
Brahms, H
O heart
Candlyn, T
Davies, W
Dickinson,
Franck, Be
Lord mo
Psalm 15
Welcome
Gounod, L
Psalm 23
Huss, Jesus
Ireland, Gr
James, Wat
Jennings, S
Jeune, Dea
Lukin, Wh
Mendelssoh
Milford, H
Luis De
Noble, Gri
Parker, In
Lord is n
Rogers, Be
Sachs, Awa
Scherer, W
G.Shaw, W
Stevenson,
Tchaikovsk
Thiman, Co
Immortal
Seasonal
R.G.Thomp
V.D.Thomp
Willan, Co
In the N
Rise crow
D.M.Willia
Wolf, Thy
Zwingli, L

Bach, Jesu
Bingham, C

Willi

'Conte

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Covenant Presbyterian, Cleveland

Herewith the repertoire from Sept. 9, 1951, to June 22, 1952, with various omissions in accord with T.A.O. procedures already detailed often enough. The Church uses 2-page printed programs, generally, and details all elements of the services, including preludes & postludes; on the front-cover the organist's name is always included along with the clergy. Afternoon services are occasionally held. Normally each service begins with the "playing of the McGaffin Chimes" and ends the same way after the postlude.

Anthems

Atwood, Teach me O Lord
Bach, In faith I calmly rest
Bairstow, Let all mortal flesh
Sing ye to the Lord
Beach, Let this mind be in you
Brahms, How lovely is Thy dwelling
O heart subdued
Candlyn, Thee we adore
Davies, Whatsoever is born of God
Dickinson, In Joseph's lovely garden
Franck, Be joyful in the Lord
Lord most Holy
Psalm 150
Welcome dear Redeemer
Gounod, Lovely appear
Psalm 23
Huss, Jesus Christ our Strong Salvation
Ireland, Greater love hath no man
James, Waters of Babylon
Jennings, Springs in the desert
Jeune, Dear God O bless us
Lutkin, What Christ Said
Mendelssohn, O come let us worship
Milford, He who would valiant be
Laus Deo
Noble, Grieve not the Holy Spirit
Parker, In heavenly love abiding
Lord is my Light
Rogers, Be ye therefore followers
Sachs, Awake my heart's beloved
Scherer, With quiet heart
G.Shaw, Worship
Stevenson, I sought the Lord
Tchaikovsky, How blest are they
Thiman, Come Holy Ghost
Immortal Invisible
Seasonal Thanksgiving
R.G.Thompson, What of the night
V.D.Thompson, Soldiers of the cross
Willan, Come Thou O come
In the Name of our God
Rise crowned with light
D.M.Williams, Darest thou now O soul
Wolf, Thy will be done
Zwingli, Lord we cry to Thee
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Marcello, Psalm 19
Mendelssohn, Sonata 6
Mulet, Rose Window
Thou Art the Rock
Purvis, Lord's Prayer
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First Methodist consecrated its new building July 13, 1952, and dedicated its rebuilt Kilgen that same day in recital by Harry H. Huber who opened with Marcello and two Bach, followed with two hymntune preludes, and closed with Kinder's Song to the Stars, his own Introspection, and Boex' Marche Champetre.

CORRECTION

May p.155, first column, bottom lines should read: "Note this latter effect in the picture of Gamba tone, which shows very strong harmonic development, while the Doppelflöte shows only fundamental and third harmonic." Mr. Pasquet had it right, our copy had it right, linotyper skipped a line, not time or money enough to assign two proof-readers (holder and reader) to the job, so it was never noticed.

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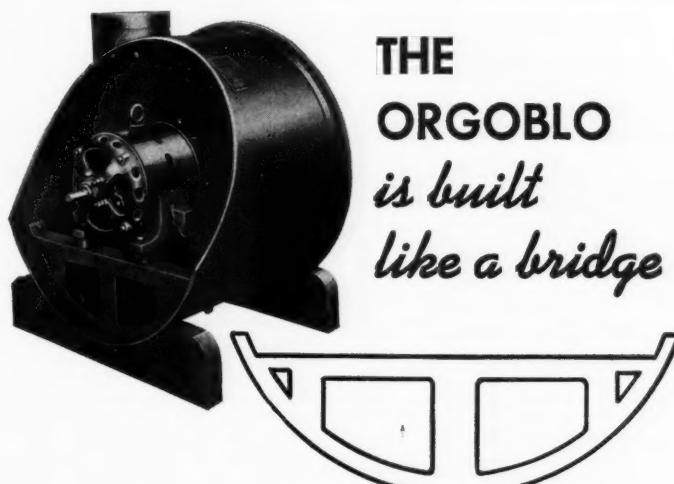
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Here is the list of anthems used during the calendar years 1950 & 1951, by a volunteer adult chorus, one two-hour rehearsal a week, Wm. G. Land directing, "just to show what can be done in two years by insisting on singing no tripe." The 1951 leaflet said "most of the anthems were selected in relation to the proper introit, epistle, gradual, or gospel for the Sunday," and we presume the same applied to 1950.

As usual we omit numbers common to all repertoire, also most of the Christmas and Easter selections. If an anthem was used both years it is marked *.

Atwood, O God Who by the leading*

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Teach me O Lord the way
Bach, Break forth O beauteous
If thou will suffer God*
Jesus Joy of man's desiring*
Jesus priceless Treasure
Jesus Who didst ever guide me*
Lord our God*
Lord to Thee my heart
O Savior sweet
Praise Him
Sleepers wake
Thou sanctified fire
Batten, Haste Thee O God to deliver me
Bennett, God is a spirit*
Blow, Look upon mine adversity*
Boyce, All the ends of the world*
Save me O God for Thy Name's sake*
Turn Thee unto me
Brahms, Create in me O God*
How lovely is Thy dwelling*
Let us lift up our hearts
O thou poor world
Salvation unto us
Saving strength to us is brought
Byrd, Direct us O Lord
O wonderful mystery
Causton, Blessed is He that cometh
Holy holy holy
Lord have mercy upon us
O sacred and holy banquet*
Des Pres, Thou only Who doest*
Dickinson, In Joseph's lovely garden
Dvorak, God is my Shepherd
Hear my prayer O Lord
Elgar, O hearken Thou
They are at rest
Farrant, Call to remembrance*
Hide not Thou Thy face
Lord for Thy tender mercies*
Faure, Blessed Jesus
Grant us peace eternal
Holy holy holy*
In paradise be thou
Lamb of God
Ford, Almighty God Who hast
Franck, O Lord most holy*
Gibbons, Almighty and everlasting God
Goss, If we believe that Jesus died
O Savior of the world*
Gounod, Holy holy holy
There is a green hill
Greene, O God of my righteousness
Guion, Lord in this hour of tumult
Hassler, Then sayeth Mary
Havdn, Achieved is the glorious work
Heavens are telling
'Tis Thou to Whom all honor*
J.M.Haydn, Now are mine eyes grown dim
Hilton, Lord for Thy tender mercies*
Holst, Let all mortal flesh*
King, Unto Thee O Lord do I lift*
Landrum, Almighty and everlasting God
Lock, When the Son of Man shall come
Mendelssohn, Cast thy burden
I waited for the Lord
Mozart, He is blessed that cometh*
Holy holy holy
Mudd, O God Who hast prepared*
Palestrina, In divers tongues speake
Like as the hart desireth
Praise be to Thee
Praetorius, Lo how a rose
Purcell, Let my prayer come up
Rejoice in the Lord*
Redford, Rejoice in the Lord
Rogers Prav for the peace
Schuetz, All ye nations praise
I will praise the Lord*
Shepherd, Haste Thee O God to deliver*
Spalding, Ah dearest Jesus
Stainer, God so loved the world*
Stokowski, O all ye works of the Lord

Tallis, All people that on earth*
If ye love me
O light incarnate
Tchaikovsky, Forever worthy
R.Thompson, Alleluia*
V.D.Thompson, Father in Thy mysterious
Titcomb, Behold now praise the Lord
Victoria, Go forth with courage
Weelkes, Let Thy merciful ears O Lord*

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CONN, C. G. Conn Ltd.
Elkhart, Indiana.

MAAS ORGAN CO.
3015 Casitas Ave., Los Angeles 39, Calif.

WURLITZER, The Rudolph Wurlitzer Co.
North Tonawanda, N.Y.